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the COMIC READER

December 1980
Number 186

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The COMIC READER
December 1980
Volume 1, Number 186

OUR COVERS: Don Newton's reaction to DC's decision to put Captain Marvel through the 20 years of evolution he missed from '53-'73 in one fell swoop; and the return of Fred Hembeck. Characters © 1980 DC Comics Inc. and © 1980 Marvel Comics Group.

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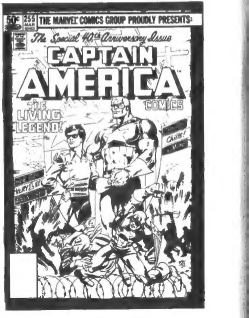
Marvel News

MAN-THING has been cancelled again, the final issue being #11.

Jack Abel has been named associate editor to Al Milgrom, with Mary Jo Duffy becoming Archie Goodwin's assistant on EPIC ILLUSTRATED with #5.



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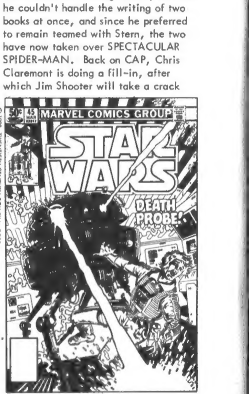
John Byrne and Roger Stern have left CAPTAIN AMERICA over a disagreement about the insertion of a fill-in issue, which deprived them of the $500 bonus for remaining on a book. Byrne was offered the writing chores, but felt he couldn't handle the writing of two books at once, and since he preferred to remain teamed with Stern, the two have now taken over SPECTACULAR SPIDER-MAN. Back on CAP, Chris Claremont is doing a fill-in, after which Jim Shooter will take a crack



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at it, and may become permanent writer. Bill Sienkiewicz and Joe Sinnott, who were replaced on FANTASTIC FOUR by John Byrne, will take over the art on CAP.

Marvel will begin issuing a series of hardback reprint volumes similar to the English version of THE EMPIRE STRIKES BACK which was sold a few months ago through shops. These new shop-only volumes will feature Neal Adams' issues of X-MEN, a volume of Jack Kirby CAPTAIN AMERICA, another of Kirby's HULK, and a Steve Ditko SPIDER-MAN volume. The tentative launch date is June, with a monthly schedule planned.

Meanwhile, the albums of new material are proceeding as planned. Following the death of Captain Marvel issue, there will be the long-finished ELRIC story by Roy Thomas and Tim Conrad. And the PRISONER album is moving ahead with Roger Stern scripting and Walt Simonson inking the Jack Kirby pilot book, and Steve Englehart and Steve Leialoha finishing up the Gil Kane story.

With the sales failure of the HOWARD THE DUCK magazine, there is some talk of him going back to color comics. It's important for Marvel to keep the character in print for the licensing.

MARVEL COMICS GROUP
MARVEL SPOTLIGHT ON
CAPTAIN UNIVERSE
AND THE CLAW OF THE CAPTAIN UNIVERSE!
AND THE CLAWS OF DOOM!
THE STAN LEE STORY!

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MARVEL PREMIERE #59 and #60 will feature two more DOCTOR WHO issues, adapting the English story, "City of the Damned."

WHAT IF? No. 27 features "What If Phoenix Had Lived?" by Mary Jo Duffy and Jerry Bingham.

The 1981 SPECTACULAR SPIDER-MAN ANNUAL will guest-star Man-Wolf, Will-O-The-Wisp, Killer Shrike, Jack O'Lantern and Nitro. Jim Shooter, in a rare instance, is doing the layouts for the issue.

A new artist on the Marvel staff is Luke McDonnell, who is doing issues of STAR TREK and SPECTACULAR SPIDER-MAN.

There will be a crossover between the ROM and POWER MAN AND IRON FIST books, with the characters from each appearing in the other -- but both stories will be related though separate.

Some old, unused inventory may be showing up in MARVEL SHOWCASE. Among the material available is an old X-MEN by Len Wein and Ross Andru, and a MARVEL TEAM-UP story featuring Spider-Man and Scarlet Witch, assigned to artist Sandy Plunkett to complete from Mike W. Barr's script over two years ago, which now doesn't fit the continuity.

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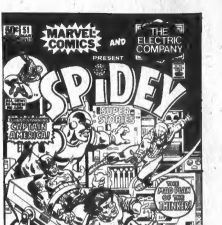

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Terry Austin will be the new regular inker of Frank Miller's pencils on DOCTOR STRANGE. His replacement on X-MEN, starting with #144, is Joe Rubinstein. Austin soloed on the cover of X-MEN #143.

Now that Jim Shooter has finally completed the SUPERMAN AND SPIDER-MAN treasury, work on the BATMAN AND HULK treasury has finally gotten underway over at DC.

And congratulations to John Byrne, who used the past month to get married and immigrate to Evanston, Illinois.

Obituary

John R. Fischetti, editorial cartoonist for the Chicago SUN-TIMES and Field Newspaper Syndicate, died November 18 at the age of 64. Among his many awards in his career were the Pulitzer Prize for Editorial Cartoons and the Editorial Cartooning Award from the National Cartoonists Society in four consecutive years.

Books

By Mark Sabljak

MINI-REVIEWS -- The first of a projected six FLASH GORDON novels, based on the popular comic strip hero, is out. MASSACRE IN THE 22ND CENTURY, with no author credit, is a quickly-read adventure with no real ending -- like the serials of old, it's continued in the next book. The plot line is simple -- Flash, Dale Arden and Dr. Hans Zarkov, investigate the return of an explorer ship long missing from Earth, and are hurtled through space to a distant planet under threat

[Continued on page 7]

DC News

The title of HEROES OF KRYPTON has been changed to the more commercial SUPERMAN PRESENTS THE KRYPTON CHRONICLES. Edited by Julius Schwartz and scripted by Nelson Bridwell, the plot involves Superman's return to the relocated Kandor to trace his roots for a Galaxy Broadcasting TV special where he learns that someone is attempting to prevent him from finding out about his ancestors. Curt Swan will pencil and the books will appear from June through August.

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THE BEST OF DC and DC SPECIAL BLUE-RIBBON DIGEST have both been made monthly. Contrary to previous reports, they'll remain 96 pages for 95¢ (the two one-shots for 75¢ were trials) and the editorship will continue to change with each issue. The next seven months' titles have been announced:

January:
THE BEST OF DC #11 features THE YEAR'S BEST COMIC STORIES, edited by Julius Schwartz
DC SPECIAL BLUE-RIBBON DIGEST #8 features LEGION OF SUPER-HEROES edited by Jack C. Harris

February:
BODC #12 - SUPERMAN'S ADVENTURES THROUGH TIME AND SPACE edited by Schwartz
DCSBRD #9 - SECRET ORIGINS OF SUPER-HEROES, edited by E. Nelson Bridwell

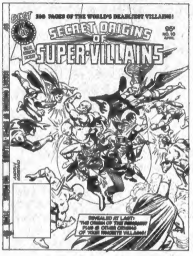
March:
BODC #13 - A DC COMICS PRESENTS collection of Superman team-ups edited by Schwartz
DCSBRD #10 - WARLORD edited by Laurie Sutton

April:
BODC #14 - BATMAN'S VILLAINS, edited by Dick Giordano
DCSBRD #11 - JUSTICE LEAGUE OF AMERICA edited by Len Wein

May:
BODC #15 - SUPERBOY, edited by Schwartz
DCSBRD #12 - HAUNTED TANK edited by Karen Berger

June:
BODC #16 - SUPERMAN edited by Schwartz
DCSBRD #13 - STRANGE SPORTS STORIES also edited by Schwartz

July:
BODC #17 - KRYPTON edited by Schwartz
DCSBRD #14 - ALIEN UFOs edited by Len Wein



FLASH #300 will be a 48 page adless comic and involves every member of the Flash Rogues Gallery in a story written by Cary Bates from a plot derived from a marathon discussion involving Bates, Len Wein, Marv Wolfman, Cary Burkett, Tamsyn (spelled it right this time!) O'Flynn, Laurie Sutton and Jack C. Harris.

Jack C. Harris will no longer edit WARLORD, giving up the reins to Ross Andru due to heavy workload. When Andru takes over, the OMAC feature will be replaced by a revived KAMANDI written by Harris beginning with #47, Andru's first.

Remember The Vixen? She made her only appearances in house ads promoting the never-published VIXEN #1 back in 1978. Well, creator Gerry Conway hasn't forgotten her, as she will make her reappearance (well...) in ACTION #521, when she meets Superman.

And Popeye's Earth-1 counterpart, Captain Strong, will make his reappearance in SUPERMAN #361.

The Secret Society of Super-Villains makes their reappearance in the 1981 Justice League/Justice Society crossover.

WEIRD WAR TALES #101 will feature the return of The Robot G.I. from

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the old WAR THAT TIME FORGOT from STAR SPANGLED WAR STORIES. The creator, Robert Kanigher, scripts the revival, with art by Pepe Moreno Casares.

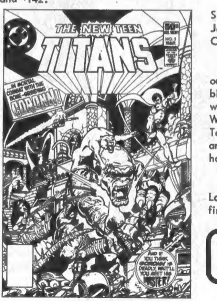
The Demon will guest-star in WONDER WOMAN #279-282, courtesy of Gerry Conway and Jose Delbo.

A certain four-legged character will make his reappearance in DC COMICS PRESENTS #34, in the Superman/Captain Marvel team-up by Gerry Conway, Roy Thomas, Rich Buckler and Dick Giordano. I'm not telling. Hawkgirl and Metamorpho will be future team-up partners. (Word is that the Rex The Wonder Dog WHATEVER HAPPENED TO chapter is now "in Gil Kane's hands.")

The Red Tornado's origin story will appear in JUSTICE LEAGUE OF AMERICA #193, revealing the "complete" story for the first time, including facts which explain Red Tornado's personality. Gerry Conway will, of course, write the story. Also in JLA will be the return of The Key.

Speaking of revived villains, NEW TEEN TITANS #9 features The Puppeteer, the villain who appeared in GREEN LANTERN #1.

Speaking of GREEN LANTERN, Marv Wolfman has created a new superteam called The Omega Men, which will appear in GREEN LANTERN #141 and #142.



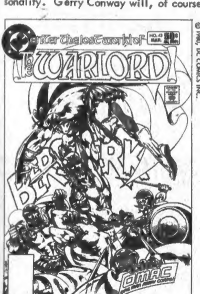
LEGION OF SUPER-HEROES #277 will attempt to resolve the longtime trivia question provoked by a future Legion story which appeared in the '60s in which Superman walked through a gallery of the Legion's deceased members. Reflecto was shown in statue form and makes his first appearance in #277, in a plot line which will slowly unwind in what Jack C. Harris hopes will be an unsuspected fashion.

Dennis Jensen will get partial wish-fulfillment in the form of his inking the ADAM STRANGE story in GREEN LANTERN #139 over Rodin Rodriguez's pencils. Adam was one of Dennis's favorites in his pre-professional days.

GHOSTS #101 will feature a double-length GHOST BREAKER story by Paul Kupperberg. That issue will have a Michael Kaluta cover.

Nelson Bridwell's story for SUPER FRIENDS #45, "The Man Who Collected Villains," features Sinestro, Kanjar Ro, Queen Bee, World Beater, Hector Hammond and The Time Trapper.

Dick Giordano's first issues of the Batman family of titles are BATMAN #327, BRAVE AND THE BOLD #177, DETECTIVE #505 and the BATMAN VS. THE HULK treasury. BATMAN #326 will be the first Roy Thomas scripted issue (over a Bob Rozakis plot) with art by Jose Garcia Lopez and Dick Giordano; BRAVE AND THE BOLD co-stars Swamp Thing in a Marty Pasko story; and DETECTIVE #504 features The Joker in a story by Gerry Conway, Dan Newton and Dan Adkins. We're told that this will be Newton's first opportunity to draw the Clown Prince for DC.



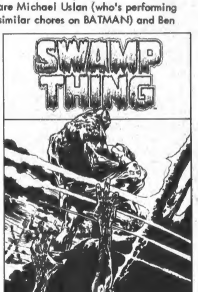
Supergirl gets a new career in SUPERMAN FAMILY #208's story by Jack Harris, Win Mortimer and Vince Colletta.

It's always good to see another of our friends and acquaintances hit the big time; this time it's Robin Snyder, who has sold three stories to WEIRD WAR TALES: "Stop The War, I Want To Get Out," "The Turnabout Battle" and "The Wal-Wal Incident." We hope this is just the beginning, Robin.

Also, congratulations to Bob and Laurie Rozakis who are expecting their first child in May.

Media Review

Another comic-movie crossover will begin filming next March under the directorial hand of Wes Craven (LAST HOUSE ON THE LEFT, THE HILLS HAVE EYES). DC's SWAMP THING, notably the Len Wein episodes (press releases have astonishingly noted his name as creator/writer for a change), will become the source material for an Avco-Embassy film. Craven sees the film as essentially a "Beauty and the Beast" type of thing; it remains to be seen how well a director of the kind of schlock-horror films mentioned will do with the subject matter. Producers are Michael Uslan (who's performing similar chores on BATMAN) and Ben



Meiniker, screenwriter is Craven, and the money is coming from Polygram and Universal Pictures... THE LEGEND OF THE LONE RANGER has been delayed till next summer, ostensibly because they can't line up enough venues to show the film at Christmas. Rumor has it, though, that Klinton Spillsbury, the new LR, isn't going to set the film world afire... Sequels and remakes are being announced at a rapid rate. David Gerber (POLICE STORY) is doing FANTASTIC VOYAGE II, Cliff Robertson is directing and starring in CHARLY II, REVENGE OF THE JEDI goes before the cameras next year, and John Carpenter (HALLOWEEN) is remaking THE THING... THE INCREDIBLE SHRINKING WOMAN starring Lily Tomlin will be out in January or February... DUNE may finally begin production in late '81...Milton Subotsky's THONG OR AND THE VALLEY OF DEMONS has been revived as a project, with animation instead of live action planned. Remember when we mentioned the comic book Subotsky commissioned for his MONSTER CLUB film project? On this page are a couple of pages from the comic magazine written by Dez Skinn and drawn by John Bolton and David Lloyd. (The pages shown are Bolton's.) The film will appear in March-April of next year and is Subotsky's 40th feature (the 35th to be made in England). It is very much along the lines of his previous multi-story films such as TALES FROM THE CRYPT and THE VAULT OF HORROR, this one featuring Vincent Price, Donald Pleasance, John Carradine, Stuart Whitman, Britt Ekland, Richard Johnson, Simon Ward, Patrick Magee, and four rock groups including The Pretty Things and Night. Roy Ward Baker directed... Carol Burnett and Albert Finney will star in the film version of ANNIE... CONAN may be released as early as Christmas of '81 if it's ready by then... New Broadway productions which are in the planning stages are LI'L ABNER and DENNIS THE MENACE.

By now you've probably heard that Tom Baker will end his reign as star of DOCTOR WHO at the end of the current season (taking K-9 and Lala Ward with him, coincidentally). The new Doctor will be Peter Davison, who played Tristan on the English series ALL CREATURES GREAT AND SMALL... Diana Rigg is starring in THE MUPPET MOVIE II with the usual cast of muppeteers and the very over-exposed Charles Grodin... Hanna-Barbera's HEIDI'S SONG is scheduled to be released at Easter of next year... Has anyone seen either I GO POGO or HOORAY FOR BETTY BOOP in a theatre? I know Fotomat was offering the former on videocassette as early as August, but I haven't seen either mentioned in VARIETY as being out... A VARIETY ad for an Italian TV firm, Tele Cine Video, lists a 36-episode series in production ... Interest: SPACE JUSTICE, and STONEMAN, SUPER-HERO... company is in the process of pre a color LAUREL AND HARDY fi which would be comprised of ep from the team's 1930-38 work fo Hal Roach Studio, compiled int story and completely changed fr black and white to color. They that you'd never know the stuff shot in color and that the proce which involves transfer to videc and then computer "reading" of gray tones, augmented by a col rectionist, is versatile enough t they can relight badly lighted s They're also separating the sou track so that the voice track co main the same while new sound and music (replacing the primiti Roach score) can be added. Th ducer is shooting for an '81 or ' lease.

The new fall/winter/spring season which is in the midst of a appears pretty dismal so far. L MAN, TOO CLOSE FOR COM BUT I'M A BIG GIRL NOW an A LIVING are all pretty dreary ples of sitcom writing and actin which is especially sad since e has at least one or two actors i 1981 couldn't possibly be worse could it?

– Rona Ble

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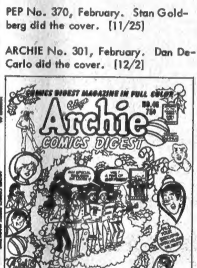
Archie Comics

ARCHIE'S GIRLS BETTY AND VERONICA No. 302, February. Dan DeCarlo did the cover. [11/25]

MAD HOUSE COMICS No. 123, February. Stan Goldberg did the cover. [11/25]

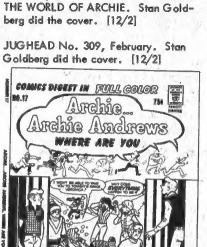
PEP No. 370, February. Stan Goldberg did the cover. [11/25]

ARCHIE No. 301, February. Dan DeCarlo did the cover. [12/2]



ARCHIE GIANT SERIES MAGAZINE No. 504, March. This issue contains THE WORLD OF ARCHIE. Stan Goldberg did the cover. [12/2]

JUGHEAD No. 309, February. Stan Goldberg did the cover. [12/2]



LAUGH No. 359, February. Stan Goldberg did the cover. [12/2]

ARCHIE COMICS DIGEST No. 46, February. [12/9]

ARCHIE GIANT SERIES MAGAZINE No. 505, April. Stan Goldberg did the cover. [12/9]

LITTLE ARCHIE No. 163, February. Dexter Taylor did the cover. [12/9]

ARCHIE AND ME No. 125, February. Stan Goldberg did the cover. [12/16]

ARCHIE... ARCHIE ANDREWS WHERE ARE YOU? No. 17, February. This digest has a cover by Dan DeCarlo. [12/16]

ARCHIE AT RIVERDALE HIGH No. 78, February. Stan Goldberg did the cover. [12/16]

EVERYTHING'S ARCHIE No. 90, February. Stan Goldberg did the cover.

SABRINA THE TEEN AGE WITCH No. 65, February. Stan Goldberg and Jon D'Agostino did the cover. [12/16]

Books

[Continued from page 3]

of attack. Will they stay and help? It's that simple. Unfortunately, so are the characters. None comes to breathable life from the pages, especially Flash. Tempo, the book's publisher, has the next three books of the series on its selling lists, with two more already written by an author who wanted his name kept off the books. Whether the series goes farther depends on sales.

I picked up the third book of the HAWK series, entitled THE POWER BARONS by Dan Strieb. And while a

good reviewer reads a book through to its end, I made an exception this time. About thirty pages in I had spent all my imagination -- Michael Hawk is a former journalist and now a millionaire crusader (as a journalist now, I only hope I can end up the same). He's -- of course -- extremely macho, extremely tough, and extremely unbelievable. The plot is even harder to believe. America's power barons all congregate secretly at the gigantic Sportadome (right) deciding slowly raise the price of energy in this country. Hawk, meanwhile, has to deal with a potential crisis of the magnitude of Three Mile Island at his very own nuclear energy plant. Maybe the last thirty pages are better than the first. But I'll never know.

For someone like me who doesn't like cats all that much, an exception must be made for HEATHCLIFF. And fans of the daily cartoon panel should keep their eyes peeled for a new paperback offering -- HEATHCLIFF BANQUET, a well over one-hundred-page book with a $3.95 price tag that Tempo says includes cartoons hand picked by their creator (George Gately), including the first panel, published September 3, 1973. In a comic strip world that is becoming all too mushy and refuses to take chances, Heathcliff adds a nice touch of good old meanness as he picks on the neighborhood dogs and menaces the milkman. And it's fun to watch the strip evolve through its six years.

NEWS -- Harmony books is publishing a series based on some of the Walt Disney animated films. Due in October were SNOW WHITE AND THE SEVEN DWARFS and THE JUNGLE BOOK. Each was said to be 122 pages in full color with pictures taken directly from the movies. Prices are listed at $5.95 for paperback and $9.95 for cloth.

An interesting sounding item from a publisher called Wild and Wooley from Australia. An ad in a trade magazine for booksellers lists RON COBB COLORVISION, a 25-year collection of the art of the American cartoonist and film designer. The ad says the book is 84 pages of large format, in full color -- and best yet -- includes extensive pre-production and production designs for CONAN, the movie. Haven't seen a copy yet, but will report when I do.

Due from Ace Books in January and February is a trade paperback, THE NEW WORLDS OF ROBERT E. HEINLEIN: EXPANDED UNIVERSE. At $8.95 it will include non-fiction and fiction articles. Also listed is CONAN THE MERCENARY by Andrew J. Offutt, in the small format with illustrations by Esteban Maroto, and WARRIOR'S BLOOD by Richard McEnroe, another chapter in the Buck Rogers mythos based on Phillip Francis Nowlan's world of ARMAGEDDON 2419 AD as developed by Larry Niven and Jerry Pournelle. Speaking of Niven, Ace says it has a new trade paperback by the popular author with Steven Barnes entitled DREAM PARK out in April. And with no fixed date yet, Ace has a Dorsai book, THE FINAL ENCYCLOPEDIA.

ODDS AND ENDS -- Political cartooning buffs have to be pleased with the collection of books recently out. Selections from Szep, Conrad and Herblock are all still on the shelves. One book with what seems to be spotty distribution may be the best of the lot -- LURIE'S WORLDS: 1970-80, a virtual catalogue-sized collection of the works of Ranan Lurie. The book was published by the University Press of Hawaii at the price of $14.95. Saying that the book is super for the price would be an understatement.

Ray Bradbury may not be publishing much new stuff lately, but at least when they put out another collec-

Mike Tiefenbacher/W141 N5434 Van Buren Drive/Menomonee Falls/WI/53051

Previous ads have done pretty well and a number of my copies of GAZETTE issues have become sold out. However, I still have a few left of the following, and now would be the time to get these now-rare issues.

The Menomonee Falls GAZETTE

The following are for sale or trade:

$7.50 each: #4,95

$5.00 each: #21,39,100

$4.00 each: #3,6,8,12,23,29,37,40, 43,44,46,51,56,97

$2.50 each: #2,5,7,9,11,13,14,16-20, 22,26,28,31-35,38,47,48,50,52-55, 59,61-65,67,71,75,76,86,96,103, 104

$1.25 each: #98,99,101,102

$1.00 each: #27,30,36,57,58,60,66, 68-70,72-74,78-85,87-94

I'll try to ship via UPS when possible. Please enclose a self-addressed stamped envelope for confirmation or refund. Following is a list of some of the many comics on my wantlist which I will trade GAZETTE back issues for at PRICE GUIDE values.

THE ADDAMS FAMILY #1-3
AUGIE DOGGIE #1
BAMM-BAMM AND PEBBLES FLINTSTONE #1
THE BANANA SPLITS #1-4,7
CAVE KIDS #1,3-5,7-11,13-16

advertisement

DELL GIANT COMICS #41
THE FLINTSTONES #2,3,6-12,14,19-22,24,26-28,30,33,35,39-42,48,50,52,54,58-60
FUN-IN #2,3,11-15
THE FUNKY PHANTOM #2-5,7,9,10,12,13
GOLDEN COMICS DIGEST #2,7,11
GOLDEN STORY PICTURE BOOK #1,2
THE HAIR BEAR BUNCH #9
HANNA-BARBERA BANDWAGON #1-3
THE HARLEM GLOBETROTTERS #5,7,9-12
HUCKLEBERRY HOUND #11,13,14,17,18,22,24,26,29-32,36
THE JETSONS #1-3,5,7,8,11-17,19,21,24,25,34
LIPPY THE LION AND HARDY HAR HAR #1
MAGILLA GORILLA #4-6,8,10
MARCH OF COMICS [All Hanna-Barbera issues]
MR. AND MRS. J. EVIL SCIENTIST #2,3,5,6
MUSHMOUSE AND PUNKIN PUSS #1
PEBBLES FLINTSTONE #1
PETER POTAMUS #1
PIXIE AND DIXIE AND MR. JINKS #1
QUICK DRAW McGRAW #6,10,11,12
THE ROMAN HOLIDAYS #1
SCOOBY DOO WHERE ARE YOU/MYSTERY COMICS #1,4,6,8,15,18,20-22,25-30
SNAGGLEPUSS #1-4
SNOOPER AND BLABBER, DETECTIVES #2,3

TOP CAT #5-8,10-16,18,20,23,26-30
TOP COMICS: FLINTSTONES #1-4,
THE JETSONS #1,TOP CAT #1
WACKY RACES #1-4,6
WHERE'S HUDDLES? #1,3
WHITMAN COMIC BOOK #1-6
YOGI BEAR #5,7,12,14,15,20,26,28,31,39,41

TOM AND JERRY COMICS #60-62,64-67,69-72,74-76,78-82,84,85,87-94,96-101,103-119,121-133,135-149,151-153,155-159,161-165,167-183,189,190,193,194,196-212,217-224,227,229-235,237,238,244-249,251-252,255-258,260-268,270,271,273,274,278,280,281,283-326,329-331
TOM AND JERRY [all giants]
SPIKE AND TYKE #499,577,638,4-7,9-15,17-24,1266
MOUSE MUSKETEERS #711,728,8-14,1175,1290
THE TWO MUSKETEERS #475,603,642

GIGGLE COMICS #1-10,12-14,16-18,21-35,39-41,43,46-48,50-54,56,58-60,62,64,65,68-73,75-82,85,87-90,92-98
HA HA COMICS #1,3-28,30-35,37,39-42,44-47,49-67,69,71,73-75,77-79,81-84,86-90,92-99
FUNNY FILMS #1-29

BEANY AND CECIL #368,414,448,477,530,570,635; 4
THE BEATLES LIFE STORY
(See TCR #183, pp. 22-23 for others)

tion of his works, it brings the author out of hiding. He's been on the TODAY Show and DICK CAVETT in the last few weeks, and The Chicago TRIBUNE did a long feature/interview with him.

Another book I haven't had a chance to look at is THE BEST OF ARCHIE, a 256 page, full color trade paperback published by Perigee Books. Perigee also recently released two more books in its Paper Tiger series. On the stands are RICK GRIFFIN, works of the American underground artist, and PETER JONES, a collection of book covers by the superb British artist. Both are $10.95 and include text.

Charlton News

CHARLTON BULLSEYE is the title of the magazine which will act as the receptacle for the fan-produced work contributed as described in TCR #183. Since most contributions are of the super-hero variety and none of Charlton's already existant books could house that material, the old title (used on the officially santioned Charlton fanzine of the mid-'70s) was revived, with the first issue appearing in December, dated May. To fill the open spot on the schedule created by the new book (since Charlton publishes their comics in increments of two), THE MANY GHOSTS OF DR. GRAVES will be revived with #66, also dated May.

By the way, that first issue of CHARLTON BULLSEYE, prompted by the efforts of fan Dan Reed, features a story by him starring Blue Beetle and The Question.

In a few months Charlton will be doing a new funny animal title, aided by fan contributions. This is the word from Charlton Assistant Editor Bill Pearson: "I'll admit ducks are funny. Donald is one of our most beloved stars. Daffy is a delight, and Howard is a real hoot. But that's about enough ducks. Charlton is going to publish an all-new funny animal comic in a few months and half the people who want to contribute are sending us ducks. Why ducks? Have they no imagination? There are thousands of animals. Why not a kangaroo? They could draw giant termites, or alien cows. The alien cows could have a tennis tournament with that great Earth hero, Killer Koala Bear! Your two talented bigfoot specialists, Engel and Fiala, would be ideal for the issue, if they'd send something besides DUCKS!"

We've been calculating the Charlton schedule for the checklist over the past several months, and as may be expected, we've deviated from fact along the way. Here are November and December's actual releases.

Coming Comics

GHOST MANOR No. 55, March.

GUNFIGHTERS No. 65, March.

FIGHTIN' MARINES No. 155, March.

HAUNTED No. 54, March.

ATTACK No. 27, April.

SCARY TALES No. 25, April.

December
BILLY THE KID No. 141, April.

WAR No. 26, April.

CHARLTON CLASSICS No. 7, April.

GHOSTLY TALES No. 148, April.

BATTLEFIELD ACTION No. 68, April.

FIGHTIN' ARMY No. 151, April.

CHARLTON BULLSEYE No. 1, May.

GHOST MANOR No. 56, May.

European Comics

COMIC MEDIA IN EUROPE:
THE RULE OF THE FRANCOPHONE WEEKLY
By Paulette Carroll

Astérix became a world-class comics star through the albums. No other medium has a sufficiently broad and adaptable distribution system, save for film. And films have been scarce. The typical European cinematic production is the full-length, carefully composed feature, often written especially for the movies, always closely supervised by the character's original creator(s), and aimed basically at the same audience as the strip. A good example is LES DOUZE TRAVAUX D'ASTERIX (THE LABORS OF ASTERIX). There is no real European equivalent of the Saturday morning cartoons; very few comics characters ever make it into visual media. It happens only to the very best, and then the exposure is sparse. Let us refrain from quality comparisons, in deference to those readers who are virulently allergic to the juxtaposition of ANY negative adjective and ANY kind of effort or production related to comics. Perhaps, as it is often argued by those who object to such criticism, neither the outraged customer who paid for it, nor the gourmet who spent much time and effort educating his palate for it, has any right to complain that an egg is rotten. Or even to find it so. After all, they are both quite incapable of laying a better one! Perhaps the right to form a critical opinion on the subject should be confined to the real experts, the hens, who, as everyone has noticed, have the wisdom of not saying much. The streamlining this kind of thinking could bring to such diverse areas as consumerism and literary criticism is positively stupendous, and one wonders why the people behind department store complaint counters have not thought of it before!

But to come back to the subject of Saturday morning cartoons, they have no QUANTITATIVE equivalent in European production, by any kind of objective measure: number of heroes involved, number of titles, footage, etc. And films have another disadvantage for world-wide exposure: they demand equipment which is not omnipresent, especially outside Western Industrial nations. To reach a reader, an album requires no more complex an institution than a corner bookstore; failing that, rural delivery will do. And once it is established in that form, the link between creator and consumer is as complete and permanent as the latter wishes it to be. Not a one-night stand, not a passing event in a crowded and dark room, but an experience which the reader can repeat where he wishes, when he wishes, as often as he wishes, and at his own pace.

This advantage of the medium cannot be overemphasized. The album -- a complete story on a set of assembled printed pages -- is the most flexible, and hence the most naturally international, of all comic media. Goscinny himself voiced the problems of adapting his art to film: "In my opinion, what is essentially different about conceiving a film scenario, is that in a comic strip -- which is reading material -- the reader goes at his own pace, while in a film WE impose the pace on the viewer. This presents an entirely different set of problems." (From a documentary on his animation, released by France-Panorama.)

What may be less generally realized, however, is that the album is not the beginning. Before the international success of a hero in THAT medium can hope to attract capital to the rare and relatively ill-equipped European studios, he has to MAKE it to album status. Every one of the stories which eventually left their European homeland in hard-cover -- TINTIN, ASTERIX, LUCKY LUKE, IZNOGOUD, BLUEBERRY, you name it -- was first serialized in that major institution of European comics: the weeklies. The weeklies dominate the European comic scene. Domestically, they have more readers than albums. Until recent years, when the explosion

of interest in comics brought about a flowering of fanzines, they were practically the only available outlet for unknown talent. They are still the real test: until you've made it into PILOTE or SPIROU, you are not a full-fledged pro. And until you've made it OUT -- as a great hit with their readers -- you're not a star. The exceptions are extremely rare. The newspaper outlets, so common in the U.S., are almost nonexistant in Europe. Cartoonists may thrive there, but not authors of narrative strips. Newspapers cannot compete with the weeklies for many reasons, but there are two main factors: technique and specialization of readership. People usually buy newspapers for other reasons than to look at the comics; at best, their motivations are mixed. The typical newspaper tries to be many things to many people. Such features as the news articles, the advice columns, the classified ads, and the comics, really fill very different types of needs. Certainly, there are those among us who buy a paper (or an odd dozen, in some cases I know of) for the sole purpose of keeping up with a favorite strip; but it IS for lack of an alternative. This sort of reader is left with a voluminous and costly amount of superfluous print to be recycled (we hope). But what to do, unless TCR carries the strip? What would YOU do, if all your favorites appeared by the pageful every week, in superb color, on glossy paper? Buy the weeklies, of course. More to the point, what would you do as a creator, given a choice of the two media? Try your best to make the weeklies. They DO have much more room for newcomers (your typical French newspaper will have one or two strips, if any at all); they are read by comic fans (you're the main course, not some side-show thrown in as filler); and they offer so much more in the way of technical possibilities.

IF you like color, that is. One casualty of the domination of the showy, flashy weeklies, is the European art of black and white drawing. Some purists objected when TINTIN (the magazine) re-edited some vintage CORTO MALTESE in color. The color was beautifully done, and admirably suited to Pratt's stark graphism; but there is another issue here than that of the quality of the adaptation, or even the question of whether such works of art should ever be adapted at all. A more fundamental criticism that could be levelled against TINTIN in this connection is that its love of its own technical virtuosity in color-processing has effectively crowded out the different, but equally precious, artistry of black and white. Maybe the challenge of coloring MALTESE was undertaken for its own sake; but it could not have been avoided. It is, alas, unthinkable to insert a black and white strip -- of whatever quality -- in the glossy beauty of TINTIN's color pages; the contrast would simply be too jarring. This means, in practice, that there are no visible young black and white specialists on the European scene.

The system also has a way of being unkind to those few who stayed with the newspapers long enough to make a big name for themselves. A case in point is Jean Ache, whose ARABELLE LA SIRENE, a rather racy strip about mermaids taking over the world, was transplanted (in a muted version) into one of the weeklies. Whether it was the change in tone, or installment size, or in color, or some other problem -- he didn't make it. The strip was dropped due to poor reader reaction.

Jean Ache's ARABELLE

Adding to the domination of the weeklies is their small number. Excluding the special case of the American import MICKEY, about which more later, the French-language "biggies" number only three: SPIROU (with LUCKY LUKE), TINTIN, and PILOTE (with ASTERIX). That is a very small number indeed, considering that this covers not only two of the three super-powers of European comics (France and Belgium), but a plurality of nations (more Europeans are native speakers of French than of any other one language) not to mention the needs of the francophone world. (For example, TINTIN has a flourishing Canadian edition). There are, of course, hard economic reasons for this scarcity. The big weeklies are big business. They have to be. TCR readers are familiar with the fact that the huge population of the U.S. (and other anglophone nations) could not furnish a sufficient base of support for the Menomonee Falls GAZETTE, which was the closest American equivalent to the European weeklies I am aware of in recent years. If such an enterprise cannot flourish without a great deal of capital, try running twice to three times the number of strips, almost all of them on an exclusive, first-run basis, all in color on top-quality glossy paper, with a much smaller population base. So, the European weeklies come complete with imposing office complexes in capital cities (Paris or Brussels), stockholders, chairmen of the board -- the whole works. And advertisers. This is a perennial source of complaints in their letter columns; one tires of the columnists' endless explanation that the advertisements do not take up the space of the strips, but actually PAY for them. So do subscribers and weekly purchasers, of course; but they don't pay nearly enough. Without their advertisers, the weeklies would collapse, for the simple reason that they are caught in a transitional bind: they are paying for adult art and still trying to sell at a kid's price. That they manage to do both -- however inadequately -- is very much to their credit. In fact, they make it possible for an astounding number of writers and graphic artists to make a living in comics; while at the same time, they still keep the end-product within reach of what many families consider the budget for kiddie-amusement. In other words, they definitely do NOT aim primarily at the purses of adult aficionados who are willing and able to put their money where their tastes are.

Indeed, the very existence of such adults can be questioned -- not on the criterion of ability, but on that of willingness. There is a very visible segment of fandom on both sides of the Atlantic which loudly and rightly claims for comics a status equal to that of other visual art media, but is openly hostile to the implications of that position. On the intellectual level, one cannot help but note the "comics-are-worthy-of-serious-scholarly-study-but-I-don't-want-to-read-it" syndrome. Woe to the academic critic who turns up his nose, and woe to the academic critic who doesn't! Yet, how can the fan who doesn't read scholarly criticism (of ANY sort, usually) be in a position to claim that the genre is worthy of it? This segment shows a definite hostility to efforts to vindicate its own claims; they clamor for respectability and acceptability but have a profound distaste for it -- or for any reasonable facsimile thereof.

On the academic level, we have all been spoiled rotten. IS the artwork of Milton Caniff worthy of comparison with that of any random beginning printmaker in a juried art show, or isn't it? Have you priced the latter recently? Of course, there are many economic factors at play in such a comparison, but isn't there also a comfortable remainder of prejudice? Or, to put the question in a more accurate light, don't we, as fans, expect to continue to benefit from the sort of artistic discrimination and prejudice

spirou
tintin
L'HEBDOMADAIRE DES SUPER-JEUNES DE 7 A 77 ANS
GORGES
+
DOSSIER SPIROU !
CARTE BLANCHE A DECOTTE
Y'EN A RAS LE BILL, DE FAIRE LE CACTUS QUAND ILS JOUENT A "IL ETAIT UNE FOIS DANS L'OUEST"
Jo, Zette et Jocko
L'espion aux cent visages
les nuages

which once made it possible to get it all in color for a dime? I have followed the initial failure of the introduction of TINTIN in the U.S., and the consensus was indeed that a major (if not THE major) reason was that the price of the high-quality paper hardcover album was considered too high "for JUST a comic book" (emphasis mine). Most of us are reluctant and/or unable to put our money where our mouths are.

This set of still-operative constraints lies at the very origin of the European institution of the weeklies, which can be traced directly to the laws of the French Third Republic. When French schools were secularized for good in the late Nineteenth century (as part of an actual, genuine separation of Church and State, the like of which has never been attempted in the U.S.), it was decided that one day would be set aside to allow parents who so desired to give their children religious instructions. This was to be in addition to the day of rest -- Sunday -- but became, in fact, another "holiday," in the middle of the week. (For generations it was Thursday; more recently, the "free" day was changed to Wednesday). However, not even the most fanatic parent would be able to fill a whole free day with divinity lessons; typically, limits on parish resources, and tradition, both dictated an hour or two at most of catechism, and then often just in the year preceding confirmations. Thursdays (now Wednesdays) soon became the kids'

Two of the big francophone weeklies.

favorite day of the week. No daddy on your back, no dressing up, no family visits: this was really THEIR day. (As anyone under twelve can tell you, the "family day," Sunday, is actually the "parents" day -- an opportunity for grownups to get on your back and force THEIR idea of fun on you). So a certain magic developed around the free day, and all sorts of commercial interests soon got into the game. Thursdays featured special radio shows for the kids, sales in the stores, scout and other youth organization meetings, and... comic weeklies.

The earliest magazines showed a great deal of concern for parental approval, as is necessary in publications geared to the very young. There were "educational" features which still have their descendents today: for instance, in the series on military dress through the ages, by the husband-and-wife team of F. and L. Funken, published in TINTIN. This is far more ambitious, in terms of historical research, than anything attempted in the early days; but then, the Funkens addressed the real interests of adult readers rather than the parentally-perceived interests of children. The weeklies all started out sounding (to our contemporary ears) very didactic, very moralizing, very one-dimensional in their philosophy. They talked down to their readers and they preached to them. Soap-opera

plots were common in the "girl's" magazines, but the hero was allowed to fall in love with the chamber-maid only if it was revealed, at the end, that she was an heiress in disguise. Yes, the weeklies started out as a definitely middle-class, if not upper-class, phenomenon. Main characters with aristocratic-sounding names were not uncommon; this had romantic appeal on the one hand, snob appeal on the other. Along with the short stories, the games and the puzzles, the little educational features, actual comics were introduced through the back door. The very ostensible purpose of the pictures was to help the children understand the text -- a function they still fulfill admirably in the courses on ASTERIX and TINTIN which have been offered in our own Department of Foreign Languages and Literatures at Oregon State University! The evolution of the strip LILI illustrates the changing concept of the role of text; in earlier versions, heavy chunks of narrative go with each illustration. The latter shows only a small fraction of the story; its function is that of an auxiliary, not a main communicator. By the 1950s, LILI has the "normal" format in which the text is limited to dialogue balloons and an occasional insert.

Did I say "girl's magazines?" Aside from their tone and the relative roles of picture and text, the early weeklies were characterized by their great specialization. They aimed at a very specific audience, as in the case of COEURS VAILLANTS (valiant hearts),

THE MIDWEST'S GREATEST COMIC BOOK SHOWS!!

PRESENTS

THE THIRD SEASON
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MARCH 9, 1981
APRIL 12, 1981
MAY 17, 1981

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elle avait rêvé. Elle aurait préféré rester dans une hutte de paille, au fond de la brousse, et entendre autour d'elle, au lieu des voix odieuses tendues que nasillent les phonographes, les voix mystérieuses de la solitude et de la nuit. Comment arriver à ce résultat ?

Elle se refusait de penser, dans cette ville hantée où elle retrouvait les malhonnêtetés de l'existence qu'elle avait fuies, tout le temps de liberté qui lui avait été accordé. Elle était venue chercher ici de l'imprévu, de l'inconnu, de l'indépendance, de l'espace. Elle n'en voulait pas repartir sans avoir trouvé tout cela. Que faire ?

Sans songer à se coucher, malgré l'heure tardive, elle réfléchissait longuement.

Tout à coup, elle avisa une écritoire, placée sur un petit bureau qui se trouvait près de son lit.

Son visage prit cette expression malicieuse qu'elle avait, lorsque elle méditait quelque farce ou quelque escapade. Cependant, elle hésitait,

comme si l'idée qui venait de lui surgir dans l'esprit était tout de même un peu trop extravagante... Enfin, elle se décida.

Elle s'assit devant le bureau, se mit à écrire, une longue lettre. Une lettre dont elle pesait et soignait tous les termes. Une lettre dont elle voulait obtenir un résultat.

Quand elle l'eut terminée, elle la relut avec attention, la plia, la cacheta, inscrivit l'adresse.

Alors seulement, apaisée et satisfaite, elle commença sa toilette de nuit.

The evolution of LILI: an illustration of the changing interrelationship of text and picture in European comics.

«APRÈS LE MAGISTRAL SHOOT DE LILI, DÉVOUANT PAR MARIANI, À 8 JET DE RÉCUPÉRER LE BALLON...
«MILLIONS, JE VOUS EN PRIE, DITES-NOUS DES CHOSES... QUI, VOUS AVEZ ASSOMMÉ QUELQU'UN ?
«OUAH !!, LE DUC DE COURS VAS AVOIR... SI LE JUGE NE PRONONCE QUELS ET FORT!
MON DIEU, MES COUSINES !!!

For Catholic boys; in this respect, TINTIN broke bold new ground when it proclaimed itself the magazine of all young people, age 7 to 77. But even TINTIN long held doubts about a publication that was equally suitable to both boys and girls. It was confident of bridging the gap between first-grader and septuagenerian, but between males and females? Never! Instead, it promoted a "sister" magazine, LINE. LINE never made it on its own, despite the constant ads in TINTIN; finally, the powers that were accepted the fact that girls were reading their magazine, and Cuvelier's Line took her place as an occasional character in a unisex publication.

The general evolution of the weeklies over the past three or four generations is, then, characterized by eight main elements:

1) A dramatic increase in the size of the weekly issue, from an average of about twelve pages to sixty pages or more;

2) A dramatic improvement of the technical quality of the publication (paper, printing, colors, etc.);

3) A gradual shift of aim to a more mature audience (TINTIN is really the only "biggie" which still tries to straddle the fence and continue to appeal to children with its "7 to 77" slogan. It is in a special position largely because it was THE weekly thirty years ago; more of today's parents read TINTIN as kids than any other European weekly which is still thriving. For a significant portion of those readers, TINTIN was a part of growing up. In other words, they do not wish the magazine to evolve with them; they prefer to relive their childhoods through their offspring, and expect TINTIN to be to every generation what it was to their own. Clashes between adults who read the comics themselves, and adults who buy them for their kids, are one of the mainstays of the letter column war. The other magazines have this problem to a much lesser degree, if at all. Even so, the average age of TINTIN readers keeps climbing every year);

4) Along with 3), the inclusion of what is euphemistically known as "mature" subject matter, i.e. genital matters (In fact, the labeling of such topics as "adult" is a copout; a child is far better equipped (so to speak!) to understand sexual urges than the complex questions of electronics and physics in a strip such as YOKO TSUNO, or even the politics of opium in the Far East, which Hergé treated in... the 1930s! In any case, realistic nudity and other sex-connected images and themes began to appear even in TINTIN in the seventies);

5) A dramatic increase in the PROPORTION of strips over other kinds of contents (This increase has occured primarily at the expense of text. Short stories and written documentaries have all but disappeared; typically, the largest block of typeset is the letter column. This often doubles up as a news-and-gossip column. Critical analysis of the comic media per se never made it into the weeklies; they have had no equivalent to the columns of the Menaménee Falls GAZETTE. It is mostly in fanzines that such criticism is to be found, though, as we have seen, it is also an occasional topic in a wide variety of publications, ranging from news magazines to scholarly journals. Strips frequently fill 75% of the pages, which is very high considering the large amount of advertising in the magazines. The rest of the pages are a grab-bag of offerings; a majority of readers still seems to feel that the magazines should be less than 100% comics. The most common feature is a page of games, puzzles, and the like. Modeling, classified ads, posters, etc., have all been featured at one time or another);

6) A move away from readership defined by some extraneous characteristic, such as sex, religion, or class, and towards a readership with the primary common ground of an interest in comics (In other words, the comics become the end, and not the means, of

LA TRIBU TERRIBLE
GORDON BESS
WAGGH FLEURY ET MON PAUVRE DE NOTRE FUTUR MARIAGE... ET TOUS CES PETITS-FILS TOUT ENTIERS À MOI QUE NOUS TE DONNERONS...
JE NE SUIS TOUJOURS PAS CERTAIN QUE CE SOIT UNE BONNE IDÉE...
C'EST LE SEUL HOMME AU MONDE CAPABLE DE DEVENIR MALADE EN DEUX SECONDES, AVEC DES JONQUILLES BLANCHES...

Gordon Bess's REDEYE in French translation

the magazine);

7) The gradual domination of the market by a few big-budget magazines supported in part by a super-hero ("super" in the financial, not the Marvel sense) such as Tintin, Astérix, or Lucky Luke;

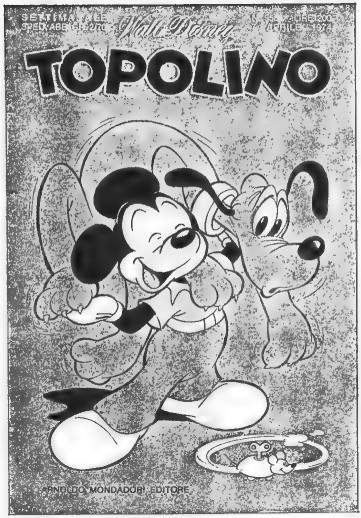
8) Creation of a de facto system which favors color over black and white, and francophone writers over others.

This latter point deserves further comment. The domination of the "biggies" will look even more impressive when you take into account the fact that the strips which originally appear in them are subsequently circulated, in translation, all over Europe. Hermann's BERNARD PRINCE becomes ROB PALLAND in The Netherlands; TINTIN becomes ZACK in Germany. Conversely, very few strips are imported into SPIROU and Co., This honor is reserved for a handful of characters who are already international stars. We have mentioned the case of the Pratt remake; two other examples are Gordon Bess's REDEYE (LA TRIBU TERRIBLE), and Will Eisner's SPIRIT. (The former successful, the latter not). In decades of reading, however, I have never come across a strip translated from something besides the American or the Italian. On the other hand, strips translated from the French glut all of Europe.

This state of affairs is largely a historical accident. Twice in the recent history of comics, a francophone writer was able to catalyze talent and form a critical mass around the success of his character; it happened in the forties when the magazine TINTIN was created around the Belgian Hergé (which also benefited TINTIN's rival SPIROU) and again when the Frenchman Goscinny founded PILOTE on the magic potion of his little Gaul. No comparable opportunity arose for the young writers and graphic artists in the linguistic communities of the rest of Europe.

It should also be emphasized that it IS a matter of language, not nationality. Raymond Redding, who has contributed a number of successful strips to the biggies, is English; SPAGHETTI's creator is Italian. But they do write in French. Anglophones such as Peter O'Donnell fortunately have the American market to fall back on. But it is a fact of life that if your work is in comics, and your language is German, or Spanish, you are definitely at a disadvantage. Even as an illustrator -- because you must work with a writer whose culture is foreign to you (c.f., the problems of Romero on MODESTY BLAISE).

Ubiquitous in Europe, under such names as LE JOURNAL DE MICKEY in France, MICKY MAUS in Germany, TOPOLINO in Italy, is the Disney import. Disney did not make his fame in Europe through comics, but through his movies, which antedate the import of the former by more than a generation. MICKEY, et al., compare very poorly in quality to the domestic weeklies, for the simple reason that they feature only a small proportion of the studio's best. One is very lucky to find one Carl Barks story per issue, for instance; the rest is of a very different calibre indeed. There is far more consistency and a smaller range of quality in a magazine such as SPIROU. Comparitively, the appeal to adults of imported Disney strips is negligible. And, of course, it is completely dominated by strips created by Americans, and does not therefore add to the outlets available to local talent. Ironically, this is even more true in Germany, where outlets are desperately needed, and MICKY MAUS features EXCLUSIVELY Disney material, than in France, where MICKEY has on occasion shared its pages with native artists. One further remark: Disney "went native" by adopting the weekly format in Europe, but it could not Europeanize its characters. Humanized animals as main characters somehow rub Europeans the wrong way. Snoopy, Milou, and Idéfix are one thing; a world in which the "people" are ducks and cows and horses and dogs and pigs is quite another. If you try to look at Donald with new eyes, removing the filters of habit, you might find something disquietingly weird about him. One might call it surrealism, or, as some European moral leaders have done, "perversion"; in any case, it hardly seems kid stuff. (Personally, I am more spooked by Horace and his horse collar Disney has had very few European followers in this respect.



The Disney import in Europe: the Italian version

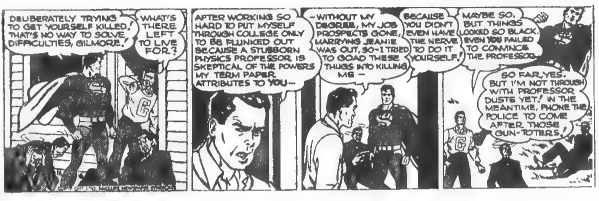
In the next issue, we shall discuss the phenomenon of the weekly installment and what it has done to the magazines on the one hand, and to the structure of the strips on the other.

[P.S. One of my students, who just gave a talk on ASTERIX, brought to my attention the existence of an edition which might be of interest to readers whose French is less than fluent but more than nonexistant. Harcourt, Brace and World, Inc., has published some of the stories in the original French, with an English introduction, a French-English glossary, and an index of proper names by Pierre J. Capretz. I will try to find out more from the publisher.]

SUPERMAN by Siegel & Shuster

EVEN WITH SUPER-SPEED I CAN'T KEEP THOSE THUGS FROM KILLING YOUNG GILMORE WITH BULLETS FIRED SIMULTANEOUSLY FROM THREE SIDES...
ONLY ONE SOLUTION—MAKE IT IMPOSSIBLE FOR THEM TO AIM!
IT'S A EARTHQUAKE!
THE JOINT IS JUMPIN'!
FOUR THUGS, FOUR GUNS, ONE DESPERATE STUDENT... SMAKE WELL AND ALL'S WELL — I HOPE!

EARTHQUAKE? I FEEL LIKE A PAIR O' DICE IN A GAMBLER'S FIST!
MY HEAD'S ROCKIN'! WHOOIE!
THAT SHAKING UP SHOULD HAVE DONE IT. THOSE THUGS WILL BE TOO DIZZY TO HOLD A GUN, LET ALONE AIM ONE!
SIX SUPERMANS — NO — SEVEN! I GOT THE HEEBIE-JEEBIES!
S-SUPERMAN! WHO TOLD YOU TO INTERFERE!


DELIBERATELY TRYING TO GET YOURSELF KILLED! THAT'S NO WAY TO SOLVE DIFFICULTIES, GILMORE!
WHAT'S THERE LEFT TO LIVE FOR?
AFTER WORKING SO HARD TO PUT MYSELF THROUGH COLLEGE ONLY TO BE FLUNKED OUT BECAUSE A STUBBORN PHYSICS PROFESSOR IS SKEPTICAL OF THE POWERS MY TERM PAPER ATTRIBUTES TO YOU—
—WITHOUT MY DISGUISE, MY JOB PROSPECTS GONE, MARRYING JEANIE WAS OUT, SO—I TRIED TO GOAD THESE THUGS INTO KILLING ME—
BECAUSE YOU DIDN'T EVEN HAVE THE NERVE TO DO IT YOURSELF!
MAYBE SO. BUT THINGS LOOKED SO BLACK EVEN YOU FAILED TO CONVINCE THE PROFESSOR!
SO FAR, YES—BUT I'M NOT THROUGH WITH PROFESSOR DUSTE YET! IN THE MEANTIME, PHONE THE POLICE TO COME AFTER THOSE GUN-TOTERS!

I'VE HAD ENOUGH OF PROFESSOR DUSTE'S OBSTINACY. THIS TIME, I'LL EITHER CONVINCE THE OLD MOSSBACK OF MY SUPER-POWERS OR QUIT AND OPEN A PEANUT STAND
HE'S UNDOUBTEDLY IN HIS OFFICE NOW. MAYBE IT'S GOOD TO BE SO WRAPPED UP IN ONE'S WORK, BUT IF HE HAD A FEW HUMAN FEELINGS, I'M SURE HE'D DO EVEN BETTER.
AS SUPERMAN'S AMAZING X-RAY VISION PIERCES THE DOOR OF DUSTE'S OFFICE—
WELL, I WONDERS NEVER CEASE!
PHYSICS DEPARTMENT
PROF. DUSTE CHAIRMAN
HEAVENLY, MY DEAR, MRS. BLISSBY, FINEST BISCUITS I EVER ATE!
OH, PROFESSOR, I'LL BET YOU SAY THAT TO ALL THE GIRLS!

DICK DUCK, DUCK DICK

CASE# 4192A

"HEROES & VILLAINS"
CHAPTER: 3
by Jim Engel ©1980

MOXIE MOUSE GOT HIS START IN THE LATE 20S. PRODUCER/DIRECTOR DIZZY DOG HIRED LOST HIS STAR COMEDIAN, OZZIE BUNNY, TO THE C.HARLIE MINK STUDIO. DIZ MADE THE TRIP FROM CALIFORNIA TO NEW YORK IN A LAST DITCH ATTEMPT TO TALK OZZIE INTO COMING BACK TO HOLLYWOOD WITH HIM...

...BUT BUNNY REFUSED. HE SAID HE WAS HAPPIER IN NEW YORK, AND THAT MILK GAVE HIM MORE... FREEDOM. DIZ HOPPED THE UNLIMITED LIMITED BACK TO TINSEL TOWN WITH NO STAR, AND LITTLE HOPE.

ON THE TRAIN HE MET YOUNG MOXIE MOUSE, WHO HAPPENED TO BE A COMEDIAN ON HIS WAY TO HOLLYWOOD TO SEEK HIS FORTUNE. DIZ WAS VERY IMPRESSED.

... ENOUGH TO TAKE A CHANCE ON HIM...

DIZZY ST.

AND DIZZY'S GENEROSITY PAID OFF. MOXIE'S FIRST SHORT, "TUGBOAT WILLY," MADE HIM A STAR. HE FOLLOWED IT UP WITH TWO MORE SMASHES: "PLANE INSANE" & "THE CRAFTER WHO CABALLED." "WALLY" ALSO INTRODUCED...

...HIS TWO REGULAR CO-STARS, PEGLEG PIG, ALWAYS CAST AS THE VULGAR, BULLYING BADDIES, AND MINDY MOUSE, WHO PUNCHED HIS GIRLFRIEND ON-&-OFFSCREEN. SHE WAS HIS ONE TRUE LOVE, AND LATER, HIS WIFE.

THEY WERE A MATCH MADE IN HEAVEN. (LITERALLY! DOG presents

MOXIE MOUSE

IN "CONSTRUCTING A CONSTRUCTION"

WITH MINDY MOUSE & PEGLEG PIG

BY THE EARLY 30S, MOXIE'S FACE WAS KNOWN WORLDWIDE. AUDIENCES EVERYWHERE CHEERED HITS LIKE "WAGON MOXIE," "THE FOUND LUNGS' FUNDRAISER," AND "THE BLAND CONCERT".

THE DIZZY STUDIOS PROSPERED. MOXIE & MINDY WERE AMERICA'S FAVORITE COUPLE! EVERYTHING SEEMED TO BE GOING GREAT! ...UNTIL...

MOVIE & PEGLEG HAD—AN AMUSEMENT & PARTED COMPANY. MOVIE DECIDED TO FIND NEW MEMBERS FOR HIS STOCK COMPANY. HE HAD LONG ADMIRED THE WORK OF TWO INDEPENDENT COMEDIANS...

MISS MOUSE

SAILOR DUCK, A BRASH BUT LOVABLE COMIC, BILLED AS MASTER OF THE "QUICK BURP," AND SLOOPY, A GENIUS WITH A 310 I.Q. AND THE PHYSICAL APPEARANCE OF THE DOPE CHARACTER HE PORTRAYED ON THE SCREEN...

MOVIE ASKED THEM TO JOIN HIM, AND FORM A TEAM, AND BOTH WERE ENTHUSIASTIC. DIZZY DOG SIGNED THEM TO AN EXCLUSIVE CONTRACT, AND MOVIE MOUSE BEGAN THE SECOND PHASE OF HIS CAREER...

THEIR THREE UNIQUE PERSONALITIES OFFSET EACH OTHER PERFECTLY, AND TOGETHER, THEY MADE SUCH CLASSICS AS "MOVIE'S CHAPLIN," "LONELY POLTERGEISTS," "CLOCK WHISPERS," AND "SHIP WRECKERS".

IN 1940, MOVIE SIMPLIFIED SOUP IN "SUNKIST MAGICIAN" JUST TO SEE IF HE STILL HAD IT IN HIM. HE SURE DID.

BUT BY 1950, THE GAGS, WHO HAD BEEN ALL BUT FORGOTTEN BY A FICKLE PUBLIC, DIZZY DOG, WHO DIED, SYDCOMORES, WHO REPLACED THEM IN THE LIME LIGHT. SADLY, THE TRIO BROKE UP

1938
1939
1940
1941
1942
1943
1944
1945
1946
1947
1948
1949
1950
ILLY COYOTE
DRUNNER

SAILOR DUCK RETIRED TO HIS SUMMER HOME ON LAKE HANNAH...

AWAY FROM HIS BELOVED FILMS, SLOOPY'S MIND WENT. HE HAD TO BE INSTITUTIONALIZED.

MOVIE TRIED HOSTING A LATE 50'S KIDDIE SHOW BEFORE RETIRING FOR GOOD IN 1958.

HE'S BEEN IN RETIREMENT EVER SINCE. AT LEAST UP UNTIL THE NATIONAL FILM INSTITUTE LURED HIM OUT TO ACCEPT THE LIFETIME ACHIEVEMENT AWARD. THEY'RE GIVING HIM NEXT WEEK. AN AWARD, I MIGHT ADD, GREATLY OVERDUE AND NOW, FARVOR, YOU KNOW WHY!!

WHY? BECAUSE WE LIKE HIM. M-O-U-S-E.

TO BE CONTINUED.

pals 10.20

I love Gallo.

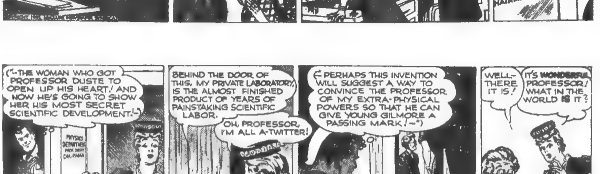
me, too!!

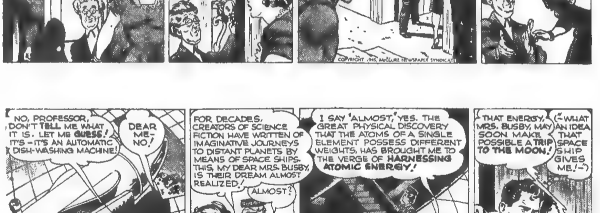
THE END

The Menomonee Falls Gazette

YOU'RE A VERY UNUSUAL WOMAN, MRS. BUSBY. WONDERFUL BISCUITS. A REMARKABLE CULINARY TALENT.
YOU'RE QUITE A BOY YOURSELF, PROFESSOR DUSTE. I'VE READ ABOUT ALL YOUR AMAZING SCIENTIFIC EXPERIMENTS.
OUTSIDE, SUPERMAN SURVEYS THE SCENE BY MEANS OF HIS X-RAY VISION...
WHY~ THE OLD MOTH-BAG IS ACTING LIKE A HUMAN BEING! IT'S INCREDIBLE! I WONDER WHO THE WOMAN IS?
PHYSICS DEPARTMENT
CHAIRMAN
AND MEANWHILE, IN AN OFFICE IN FAR-OFF METROPOLIS...
ANY ACTION ON GETTING THIS PHYSICIST, DUSTE, TO ENDORSE OUR INDUSTRIAL CONCRETE, BROWNE?
YES, SIR... I'VE GOT SOMEONE WORKING ON THE OLD BOY RIGHT NOW. A MASTER STROKE OF STRATEGY, SIR.

I REALIZED THAT WE COULDN'T GET PROFESSOR DUSTE TO ENDORSE OUR PRODUCT THROUGH A DIRECT APPROACH. HE'S TOO MUCH THE ALOOF SCIENTIST. SO~I FIGURED AN EMOTIONAL APPROACH.
YOU MEAN A WOMAN?
YOU FOOL! A STAID OLD CLUCK LIKE PROFESSOR DUSTE WOULDN'T LOOK TWICE AT ONE OF THOSE BLOND SIREN-S,
SOME SIREN! FIFTY, FAT, HOMEY AND WIDOWED? AND CAN SHE COOK! WITH THAT COMBINATION, WE CAN'T LOSE.
THE PHYSICS DEPARTMENT AT GOBELIN COLLEGE...
I'M SO GLAD YOU LIKE MY BISCUITS, PROFESSOR, BUT I'D REALLY LOVE TO KNOW MORE OF YOUR WORK.....
MY DEAR LADY, I FEEL THAT YOU'RE SOMEONE I CAN TRUST.
PHYSICS ARTMENT
E BUSBY HAIRMAN
THIS SHOULD BE INTERESTING!
YOU, MRS. BUSBY, SHALL BE THE FIRST BESIDES MYSELF TO CAST EYES ON THE RESULT OF TEN LONG YEARS OF PAINSTAKING SCIENTIFIC LABOR. COME!


(~THE WOMAN WHO GOT PROFESSOR DUSTE TO OPEN UP HIS HEART! AND NOW HE'S GOING TO SHOW HER HIS MOST SECRET SCIENTIFIC DEVELOPMENT!~)
PHYSICS DEPARTMENT KEEP OUT!! CALHOUN
BEHIND THE DOOR OF THIS, MY PRIVATE LABORATORY, IS THE ALMOST FINISHED PRODUCT OF YEARS OF PAINSTAKING SCIENTIFIC LABOR.
OH, PROFESSOR, I'M ALL A-TWITTER!
WOOSHIN
(~PERHAPS THIS INVENTION WILL SUGGEST A WAY TO CONVINCE THE PROFESSOR OF MY EXTRA-PHYSICAL POWERS SO THAT HE CAN GIVE YOUNG GILMORE A PASSING MARK!~)
WELL~ THERE IT IS!
IT'S WONDERFUL, PROFESSOR! WHAT IN THE WORLD IS IT?


NO, PROFESSOR, I DON'T TELL ME WHAT IT IS~ LET ME GUESS! IT'S~IT'S AN AUTOMATIC DISH-WASHING MACHINE!
DEAR ME~ NO!
FOR DECADES, CREATORS OF SCIENCE FICTION HAVE WRITTEN OF IMAGINATIVE JOURNEYS TO DISTANT PLANETS BY MEANS OF SPACE SHIPS. THIS, MY DEAR MRS. BUSBY, IS THEIR DREAM ALMOST REALIZED!
ALMOST?
I SAY "ALMOST," YES. THIS GREAT PHYSICAL DISCOVERY THAT THE ATOMS OF A SINGLE ELEMENT POSSESS DIFFERENT WEIGHTS, HAS BROUGHT ME TO THE VERGE OF HARNESSING ATOMIC ENERGY!
THAT ENERGY? (~WHAT MRS. BUSBY, MAY AN IDEA SOON MAKE THAT POSSIBLE A TRIP TO THE MOON.! SPACE SHIP GIVES ME,!~)

Comely Comings

CAPTAIN CANUCK No. 13, February. "Exiles" is by George Freeman, Richard Comely and Jean-Claude St. Aubin. The conclusion of the three-part united earth forces-aliens conflict comes as Captain Canuck escapes into an unidentified land and time, setting the scene for the next few episodes. [December]

HM News

HEAVY METAL No. 46 [V5#10], January. This issue contains "Earth Is Strange Enough" by Robert Silverberg, "Bloodstar" by Robert E. Howard and Richard Corben, "Valentina" by Guido Crepax, "Bang, Hah" by Don Wood, "What Is Reality, Papa?" by Ribera and Godard, "Ambassador of the Shadows" by Christin and Mezeres, "Rock Opera" by Rod Kirkegaard Jr., "There Is A Prince Charming On Phenixon" by Moebius, and "Woman" by Jeronatan." The front cover is by Robert Burger, the back is by Alan Lynch. [December]

NATIONAL LAMPOON #130 [V2#30], January. Excess issue. [December]

Whitman Coming Comics

Walt Disney CHIP 'N' DALE No. 70, February. All-new stories. [12/18]

Walt Disney DAISY AND DONALD No. 48, February. New. [12/18]

Walt Disney DONALD DUCK No. 226, February. A reprint issue. [12/18]

Walt Disney MICKEY MOUSE No. 210, February. New stories. [12/18]

TOM AND JERRY No. 333, February. Reprints. [12/18]

TWEETY AND SYLVESTER No. 108, February. New stories. [12/18]

Walt Disney UNCLE SCROOGE No. 183, February. Reprints. [12/18]

WALT DISNEY'S COMICS AND STORIES No. 485, February. Half new stories, half reprints. [12/18]

BATTLE OF THE PLANETS No. 10, February. The final issue, new stories drawn by Win Mortimer. [12/25]

BEEP BEEP THE ROAD RUNNER No. 94, February. New stories. [12/25]

BUCK ROGERS No. 11, February. "From Ersta With Hate" is by J. Marc DeMatteis and Al McWilliams. CORE is singled out for attack by Governor Mitos of the planet Ersta; plus, a significant change in the relationship between Buck and Wilma. [12/25]

DAFFY DUCK No. 133, February. New stories. [12/25]

LOONEY TUNES No. 36, February. New stories. [12/25]

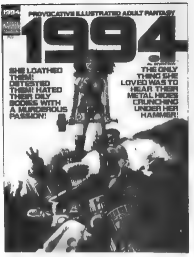
POPEYE THE SAILOR No. 161, February. A new issue by Bill Pearson and George Wildman. [12/25]

Walt Disney WINNIE-THE-POOH No. 23, February. New stories. [12/25]

YOSEMITE SAM No. 71, February. New stories. [12/25]

Warren Coming Comics

FAMOUS MONSTERS IN FILMLAND No. 171, February. [12/18]


1994
PROVOCATIVE ILLUSTRATED ADULT FANTASY
SHE LOATHED THEM. DETESTED THEM! HATED THEM! ONLY BOOKS WITH A MURDEROUS PASSION!
THE ONLY THING SHE LOVED WAS TO HEAR THEIR METAL NECKS CRUNCHING UNDER HER HAMMER!

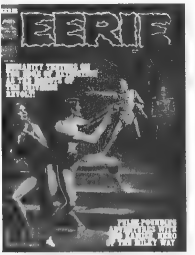
CREEPY No. 125, February. [12/18]

1994 No. 17, February. [12/18]

EERIE No. 119, February. [12/23]

THE ROOK No. 7, February. In this issue: "Master Of The World" by Budd Lewis and Lee Elias, starring The Rook; "Viking Prince" by Jose Ortiz; and "Voltar" by Will Richardson and Alfredo Alcala. [12/23]

VAMPIRELLA No. 94, February. [12/23]



Comic Strip Circus

By Jacob Moraine

A number of changes have taken place in the STAR WARS strip since my last column. First, Russ Manning left the strip. His last daily appeared on July 12, 1980, his last Sunday on August 3. He was replaced by his assistant Rick Hoberg as penciller and Dave Stevens as inker. Their style didn't duplicate Manning's style, but resembled it enough that there was no doubt the strip was dealing with the same characters. For some reason, they

© 1980, WARREN PUBLISHING CO.

STAR WARS

THIS IS THE OLDEST TRADITION OF OUR RACE... LETTING THE DEAD GO INTO THE STONE...
YOU HEARD ABOUT THIS AGAIN?
ONLY IN STORIES...
I CAN'T GO BACK WITH YOU, AGAMOT... YOU DON'T BELIEVE IN THIS WAY OF LIFE...
SOUNDS LIKE A PERSONAL PROBLEM TO ME...
BOONO COULD USE SOME ADVICE ON WOMEN... AND LOVE...
RUSS HEATH ALFREDO ALCALA

weren't kept on, and Alfredo P. Alcala was signed on as artist, his first signed strip appearing on August 11, following a couple of weeks of his inking Rick Hoberg's pencils. On this page is the September 16th strip showing Luke and Han.

LATIGO

Archie Goodwin may have quit as the writer of the STAR WARS comic book, but he's still writing STAR WARS. The folks at Lucasfilm have brought in Goodwin to write the syndicated strip. His first story is an adaptation of Brian Daley's first STAR WARS novel HAN SOLO AT STARS' END. After Russ' Manning was taken off the writing of the strip last year, all the stories except the first (written by Steve Gerber) have been written by Russ S. Helm and Rick Christensen in alternation. Goodwin, however, will now be the only writer of the strip.

Alfredo Alcala, on the other hand, will not be kept on as artist of the strip. Next year, he's scheduled to be replaced by Al Williamson. The team that worked on the FLASH GORDON and EMPIRE STRIKES BACK comic books (as well as STAR WARS #50) and SECRET AGENT CORRIGAN, will reunite for, hopefully, an extended run producing the STAR WARS strip. Perhaps the beauty of Williamson's art and the imagination of Goodwin's stories will return STAR WARS the papers that have dropped it lately.

STAR TREK has also lost some papers and the strip has gone through some changes. Gene Roddenberry, creator-producer of the original TV show and the movie, praised Tom Warkentin's "excellent character likenesses and the way the strip captures that special STAR TREK feeling." However, someone felt Warkentin needed help with the writing because Tom Durkin, managing editor of the Los Angeles Times Syndicate, is now supplying the original stories that Warkentin adapts. Warkentin has also been getting some assistance on the art and he allows his assistants to sign the strip. Dan Spiegle and Ron Harris have helped on the art, though the artwork looks the same as always.

Stan Lynde has gotten a new assistant on LATIGO -- Russ Heath. Heath's inking of the strip is quite evident, as can be seen by the October 29th strip on this page. However, Heath's style has been similar to Lynde's recent style for quite some time. Lynde acknowledges the fact that he's not doing all the art on LATIGO by not signing the daily strip, while continuing to sign the Sunday that he does draw alone. The story relates Latigo's early years with an artistic beauty, gritty realism, and epic grandeur reminiscent of Warren Tufts' CASEY RUGGLES and LANCE. (Am I letting personal opinion slip into a news column?)

THE LONE RANGER is returning to the comic pages. New York Times

BRENDA STARR

TELL ME JUST EXACTLY WHAT TRANSPIRED BETWEEN YOU AND BRENDA, DUKE.
WELL, BOSS, THE BEAUTIFUL GIRL WITH THE LOVELY FIGURE IS ON SPECIAL STORY ON YOU FOR THE PLANET.
SHARPLY YOUNG LYING.
CHUMP!
MEANWHILE, AT THE PLANET...
HOW IS YOUR WALLSTREET MARKETEER SHAPING UP?
TERRIFIC! HAS BRENDA AWARD.

Special Features has decided the time is ripe, with the new movie due out. However, the strip, which was to start in January, has been delayed. This is not connected with the delay of the movie's release from December to next summer, but rather a switch in artists which has caused the strip to be postponed to spring. Russ Heath was to be the original artist, but when he found himself with prior commitments, Gil Kane, a longtime Lone Ranger fan, has been signed as artist. (Perhaps Kane drawing Mike Tiefenbacher's JOHNNY THUNDER story got him in a western mood.)

The writer for the strip will be Cary Bates, of SUPERMAN comic book fame. While Bates' western comic book writing experience has been limited to a couple of El Diablo stories, he is a fan of The Lone Ranger, though not of the strip. An interesting note is that Paul S. Newman is now writing some backup stories for the SUPERMAN comic. Newman was the writer for the last decade of the original King Features LONE RANGER strip and for many years wrote the LONE RANGER comic book

Gil Kane continues to produce the art for the TARZAN Sunday comic, written by Archie Goodwin, and the daily STAR HAWKS. Roger McKenzie is the third writer on STAR HAWKS, with his first signed strip appearing August 18, 1980.

Russ Heath added another comic strip to his workload. Starting November 23rd, Heath appears as the artist on Walt Disney's TREASURY OF CLASSIC TALES. He will draw the adaptation of Disney's second-most expensive movie after THE BLACK HOLE, CONDORMAN. CONDORMAN tells of the adventures of a comic book writer-artist who gets mixed up with spies in Europe and battles them in the costume of his super-hero. The expense of the movie is raised by the flying scenes. Russ Heath has probably been drafted just for this special story, as Jack Kirby was for THE BLACK HOLE adaptation with regular artist Sparky Moore probably returning afterwards. Mike Royer, former TARZAN Sunday artist is doing the lettering.

Ramona Fradon's first BRENDA STARR strip appeared October 6th. She has managed to keep the flavor of the art, keep the characters looking as they always did, while adding some interesting variety to the art by her dynamic shifting point-of-view (what some call camera angles). Originally working from Messick's layouts, Fradon has proven herself sufficiently for Messick to let Fradon do her own layouts from Messick's scripts. Messick

CONAN THE BARBARIAN

SHE NOTHING HERSHEY AND NOTHING MORE THAN A PAIR OF SPACE HOME WRECKERS!
WELL YOU MUNCH AND SLURP ON YOUR LAZY MARTIAN WORMS AND SEE IF I CARE!
YOU'RE EMOTIONALLY PLAIN!
I'LL HAVE EMOTIONAL SUPPORT FROM HARRY!

ean now move from Chicago to sunny California, safe in the knowledge that BRENDA STARR will not lose its artistic charm. As you can see in the strip of November 3rd, Fradon has drawn the new characters in the first two panels in her style, yet it remains compatible with the style of the final panel showing the old characters drawn in imitation Messick style.

It's rather interesting that while comic strips have been getting more women cartoonists lately, a return to earlier times when there were quite a number of female cartoonists, comic books still have only one. A short while ago they had a high of two female cartoonists , when Marie Severin returned to drawing comics from her production post. Now that Ramona Fradon has left to do BRENDA STARR, Severin is the only woman artist in comic books, a position Fradon held for a number of years. In the '30s and on into the '50s, there were a number of female cartoonists drawing comics. Granted that comic fans, from which are drawn the majority of comic book artists, are mainly male. But can it be that there are no new, qualified, female cartoonists who want to draw comic books? I could understand if there were no female cartoonists who want to draw costumed musclemen beating up on people. But there are no female cartoonists drawing humor comics either. Perhaps the market for comic books is too small to make room for fledgling female cartoonists. Yes, I know about Wendy Pini, and the number of female cartoonists in underground comix. And I know of Catherine Severin in CRACKED. But I'm referring to regular comic books. On the positive side, there are a number of women writers in comic books.

The Seventeenth Annual International Salon of Cartoons met in Montreal this year, and the following prizes were awarded: First prize of $5,000 went to Carlos Dzib of Mexico. The Editorial Cartooning prize went to Andy Donato of the Toronto SUN. The Humor prize went to Mikhail Zlovdki of the U.S.S.R. The award for Strips went to Mirko Illic of Yugoslavia.

Paul Kupperberg, DC and CRAZY writer, will be scripting WORLD'S GREATEST SUPERHEROES from Paul Levitz's story beginning January 12, 1981.

CONAN (the comic strip) has a new artist -- Rudy D. Nebres. It had been announced earlier that Nebres would be drawing the strip when Doug Moench took over the writing. However, Roy Thomas is still the writer. As Alfredo Alcala drew CONAN for a couple of months while simultaneously drawing STAR WARS, it's not likely that he left because he couldn't handle the work. Whatever the reason, Nebres' first CONAN appeared October 20th. Shown is the strip from November 1st; Conan is his usual feisty self.

Did you know that Roy Thomas wrote a story for the STAR WARS strip that Lucasfilm bought but has never used?

Comic Strip Checklist

THE 1980 EDITOR AND PUBLISHER SYNDICATE DIRECTORY LISTING OF CURRENTLY SYNDICATED COMIC STRIPS

The following is the listing of currently syndicated comic strips (panels which have no Sunday page ARE NOT included) as of the end of July. Any changes that have occured since then, notably cancellations or launchings of new strips, have been included when possible. Following each title is the frequency (d=daily, S=Sunday, w= weekly), and a syndicate code. Below is the key to the latter.

AF - Allied Feature Syndicate
API - Allied Press International
ASD - Asdek Publishing
CHR - Chronicle Features
CMF - Community Features
CNF - Canada Wide Feature Service
CNS - Copley News Service
CSP - Community & Suburban Press Service
CTN - Chicago Tribune/New York News Syndicate
CWS - Cartoonists & Writers Syndicate
DFS - Dickson Feature Service
FET - Feature Associates
FLD - Field Newspaper Syndicate
FSF - Four Star Features
HOP - Hopkins Syndicate
ITP - Interpress of London & New York
JAR - Richard Jarrett Co.
KAT - Kartoonist Advertising
KFS - King Features Syndicate
LAT - Los Angeles Times Syndicate
LYN - Richard Lynn Enterprises
MCN - McNaught Syndicate
MFS - Minority Feature Service
MRT - Stan Meritakis
NEA - Newspaper Enterprise Association
NFS - National Feature Syndicate
NYT - New York Times Syndicate
OPS - Oceanic Press Service
RTS - Register and Tribune Syndicate
RIP - Rip Off Comics Syndicate
RGA - R-GABS Comic Feature Syndicate
SCI - Soccer Communications Inc.
CF - Suburban Features
SM - Al Smith Feature Service
SWF - Southwestern Features
TSS - Toronto Star Syndicate
UCS - United Cartoonists Syndicate
UFS - United Feature Syndicate
UPS - Universal Press Syndicate
VEB - Byron Vaughns Enterprises
WPW - Washington Post Writers Group
WCS - West Coast Syndicate

ACCORDING TO GUINESS - dS - Norris McWhirter UPS
ACME WOODS - w - Dyke Williams DFS
ADAM AN!... - d - Ya'akov Kirschen NYT
AGATHA CRUMM - dS - Bill Hoest KFS
AHEAD OF TIME - w - Ken Muse DFS
AIR HAWK - dS SCI
ALBERT HERBERT HAWKINS - dS - Frank Dickens FLD
ALEX IN WONDERLAND - w - Bob Cordray CNS
ALL IN THE FAMILY - w - Bill Murray MFS
ALL THE LATEST DIGGS - w - R. Diggs RIP
ALLEY OOP - dS - Dave Graue NEA
THE AMAZING SPIDER-MAN - dS - Stan Lee/Larry Lieber RTS
ANDY CAPP - dS - Reggie Smythe FLD
ANIMAL CRACKERS - dS - Rog Bollen CTN
ANNIE - dS - Leonard Starr CTN
APARTMENT 3-G - Dr. Nicholas Dallis/Alex Kotzky FLD
ARCHIE - dS KFS
ARE YOU A KOPY KAT? - S - Robert Gill NFS
ARNIE - w - Arnie Stockholm SCI
B.C. - dS - Johnny Hart FLD
BARNEY GOOGLE AND SNUFFY SMITH - dS - Fred Lasswell KFS
BARNSTORMERS - d - Frank Tabor API
BASIL - d - Gerry Lants UPS
BEETLE BAILEY - dS - Mort Walker KFS
BERRY'S WORLD - dS - Jim Berry NEA

BETSEY CLARK – dS – Hallmark FLD
THE BETTER HALF – dS – Vinson RTS
BIG BROTHER – w – Clem Scalzitti DFS
BIG GEORGE – dS – Virgil Partch FLD
BIMBO'S CIRCUS – S – Howie Schneider UFS
BISTROGONOFFANDON – w – Corinne Pettys RIP
BLONDIE – dS – Dean Young and Jim Raymond KFS
BONER'S ARK – dS – Mort "Addison" Walker KFS
BOOMER – d – Bill Brown/Mel Casson UFS
THE BORN LOSER – dS – Art Sansom NEA
THE BOSLEYS – S – John Stees UFS
BRASS TACKS – d – Nick Frising AF
BRENDA STARR – dS – Dale Messick/Ramona Fradon CTN
BRICK BRADFORD – dS – Paul Norris KFS
BRINGING UP FATHER – dS – Kavanaugh/Fletcher/Kamp KFS
BRINY DEEP – dS – Don Addis UFS
BROOM-HILDA – dS – Russell Myers CTN
BROTHER SIMON AND LUCAS – d – Pedro R. Moreno UCS
BUGS BUNNY – dS NEA
BUCK ROGERS IN THE 25TH CENTURY – dS – Jim Lawrence/Gray Morrow NYT
BUTTON'S BUNCH – d – Ford Button DFS-RGA
BUZ SAWYER – d – Hank Schlensker/Edwin Granberry KFS
CAPTAIN EASY – dS – Bill Crooks/Jim Lawrence NEA
CARNIVAL – S – Dick Turner NEA
CARRIER-TOONS – S – Chick Larsen UFS
CARTOON CAVALCADE – w – Joel Beck RIP
CARTOON KITCHEN – S – Larry Gonick WCS
CAT – S – B. Kliban RTS
CATFISH – dS – Rog Bollen/Gary Peterman CTN
CATHY – dS – Cathy Guisewite CTN
C.B. GORDON – w – Mark der-Marderosian DFS
CECIL DIPSTICK – d – Ray Collins FET
CHIP'S PLACE – w – L. Stuckhus DFS-RGA
CHRIS – d – Pedro R. Moreno UCS
CHRISTMAS STRIP – d – Disney Studio KFS
CHRISTMAS STRIP – d – Mark Lasky NEA
CLAUDE HOPPER – dS Lorna Caviness DFS-RGA
CONAN THE BARBARIAN – dS – Roy Thomas/Rudy Nebres RTS
CONSOLIDATED ENORMOUS – w – Bob Zahn FET
COPPS AND ROBERTS – w – Rick Kirkman/Jerry Scott SWF
CORINTH THE JEWELER – d – R.G. Kelly API
CORNFLAKES – w – Nellis Johnson SF
CRITTERS – d – Jerry P. Cardona UCS
CROCK – dS – Bill Rechin/Don Wilder FLD
CROCKER – w – Jim Erskine CSP
DAVEY DOLLAR – dS – Steve N. Byrne RGA
DEEMS – w SM
DENNIS THE MENACE – dS – Hank Ketcham FLD
DICK TRACY – dS – Rick Fletcher/Max Allan Collins CTN
DR. KILDARE – dS – Ken Bald KFS
DOCTOR SMOCK – dS – George Lemont UFS
DONALD DUCK – dS – Disney Studio KFS
DONDI – dS – Irwin Hasen/Bob Oksner CTN
DOONESBURY – dS – Garry Trudeau UPS
DOWNSTOWN – dS – Tom Downs UPS
DRABBLE – dS – Kevin Fagen UPS
DRAWN OUT – dS – Eric and Bill Teitlebaum LAT
THE DROPOUTS – dS – Howie Post UFS
DUNAGIN'S PEOPLE – dS – Ralph Dunagin FLD
DuPONT CIRCLE – dS – Allen and Hartley WPW
EB AND FLO – d – Paul Sellers UFS
EEK AND MEEK – dS – Howie Schneider NEA
ENCYCLOPEDIA BROWN – dS – Donald Sobol UPS
FAMILY – w – Doug Wright TSS
THE FAMILY CIRCUS – dS – Bil Keane RTS
FAT FREDDY'S CAT – w – Gilbert Shelton RIP
FATHER DICKENS – dS – Mark Turris DFS-RGA
FERD'NAND – dS – Al Plastino UFS
FLASH GORDON – dS – Dan Barry/Bob Fujitani KFS
FLETCHER'S LANDING – dS – Douglas Coffin NEA
THE FLINTSTONES – dS – Hanna Barbera Studio MCN
THE FLOP FAMILY – d – George O. Swanson KFS
FLUBS AND FLUFFS – dS – Jerry Robinson CWS
FOGHORN – w DFS
FOLLY'S THINKSHOP – w – Richard Jarrett JAR
FOOTNOTES – w – Larry Gonnick RIP
FOR BETTER OR FOR WORSE – dS – Lynn Johnston UPS
FRANK AND ERNEST – dS – Bob Thaves NEA
FRANK JONES – w – DeLeon Edwards DFS
FRED BASSETT – dS – Alex Graham FLD
FREDDY – dS – Rupert Baldwin FLD
FUNKY WINKERBEAN – dS – Tom Batiuk FLD
GARFIELD – dS – Jim Davis UFS
GARTH – d – Frank Bellamy ITP
GASOLINE ALLEY – dS – Dick Moores CTN
GIL THORP – d – Jack Berrill CTN
GOLDBRICK AND CO. – w – Tom Gibb EXM
GOOD OLD DAYS – S – Erwin L. Hess UFS
GOOSEMEYER – dS – Don Wilder/Brant Parker FLD
GORDO – dS – Gus Arriola UFS
GRANDPA'S BOY – w – Brad Anderson SM
THE GRAY DISPATCH – w – T.E. Dillon DFS
GRIFFITH OBSERVATORY – w – Bill Griffith RIP
GRIN AND BEAR IT – dS – George Lichty/Fred Wagner FLD
GRUBBY – w – Warren Sattler SM
GUNNER – d – Alfredo Grassi/Lucho Olivera KFS
GUNTHER – w – John Roman MCN
HABITATUS – w – Don H. Hall DFS
HAGAR THE HORRIBLE – dS – Dik Browne KFS
HANG-UPS – d – Benny Runyon API
THE HEART OF JULIET JONES – dS – Stan Drake KFS
HEATHCLIFF – dS – George Gately MCN
HENRY – dS – Jack Tippet/Don Trachte KFS
HERMAN – dS – Jim Unger UPS
HELLO CAROL – dS – B. Johnson LAT
HI AND LOIS – dS – Mort Walker/Dik Browne KFS
HUBERT – dS – Dick Wingert KFS
THE INCREDIBLE HULK – dS – Stan Lee/Larry Lieber RTS
INSIDE WOODY ALLEN – dS – Stu Hample KFS
JOE PALOOKA – d – Tony DiPreta MCN
JOHN DARLING – dS – Tom Batiuk/Tom Armstrong FLD
JOHN PETER ZENGER – d – Richard Lynn LYN
JOHNNY WONDER – dS – Dick Rogers UFS
JUDGE PARKER – dS – Dr. Nicholas P. Dallis/Harold LeDoux FLD
JUNIOR WHIRL – S – Hal Kaufman KFS
THE KATZENJAMMER KIDS – S – Mike Sench KFS
KERRY DRAKE – dS – Alfred Andriola/Sururi Gumeri FLD
KOKY – dS – Mort Gerberg/Richard O'Brien CTN
KRASS AND BERNIE – w – G. Trosley OPS
LATIGO – dS – Stan Lynde FLD
LEVY'S LAW – dS – James Schumeister NEA
LIBBY – d – Jeff Sinclair KAT
LIFE WITH ROBINSON – d –

Jerry Robinson CWS
LI'L DEBBIE – d – Pedro R. Marena UCS
LI'L KISKA – dS – B. J. Swishler DFS-RGA
LIP SERVICE – w – Robert J. DeGutis DFS
LITTLE FARMER – w – Kern Pederson SM
LITTLE IODINE – S – Bob Dunn/ Hy Eisman KFS
LITTLE PEOPLE'S PUZZLE – dS – Leo White UFS
THE LITTLE WOMAN – dS – Dan Tobin KFS
THE LOCKHORNS – dS – Bill Hoest KFS
LOLLY – dS – Pete Hansen CTN
THE LONE RANGER – dS – Gil Kane/Cary Bates NYT
LORRY'S GANG – w – Larry Mafuz DFS
LUTHER – d – Brumsic Brandon, Jr. LAT
MANDRAKE THE MAGICIAN – dS – Lee Falk/Fred Fredericks KFS
MARK TRAIL – dS – Ed Dodd/ Tom Hill FLD
MARMADUKE – dS – Brad Anderson UFS
MARVELOUS FUN AND GAMES – S – Owen McCarron RTS
MARY WORTH – dS – Allen and John Saunders/Ken Ernst FLD
MICKEY MOUSE – dS – Disney Studio KFS
THE MISSING LINKS – d – Holly Fuller CWF
MISS PEACH – dS – Mell Lazarus FLD
MR. ABERNATHY – dS – Ralston Jones/Frank Ridgway KFS
MODESTY BLAISE – d – Peter O'Donnell/Enrique Romero LAT
MOMMA – dS – Mell Lazarus FLD
MOON MULLINS – dS – Ferd and Tom Johnson CTN
MOOSE MILLER – dS – Bob Weber KFS
MOTLEY'S CREW – dS – Ben Templeton/Tom Forman CTN
MUTT AND JEFF – dS – Al Smith MCN
NANCY – dS – Ernie Bushmiller UFS
NAPOLEON – w – Foster Moore SM
THE NEUTRONS – w – Stan Meritakas MRT
NO COMMENT – dS – Vahan Shirvanian KFS
NORBERT – d – George Fett UFS
NUBBIN – d – James Burnett/ Henry Bottinoff KFS
OFF THE RECORD – S – Ed Reed RTS
OFF BEAT – w SF
OFF THE WALL – w – Jean Altebe DFS
OF MICE AND MEN – w – Tom Milner DFS
OH, RATS! – d – Jerry P. Cardona UCS
O'MALLEY'S LAW – w – Scott Smith FET
O.O. – d – Stanley Meritakis MRT
OUR BOARDING HOUSE – dS – Les Carroll/Tom McCormack NEA
OUTCASTS – d – Ben Wicks TSS
PATTERNS AND NEEDLEWORK – S NEA
PEANUTS – dS – Charles M. Schulz UFS
PERKINS – d – John Miles RTS
PETER PANIC – d – L. Linkert SCI
THE PHANTOM – dS – Lee Falk/ Sy Barry KFS
PISCES – w – Eddy Elia CNS
POLLY'S POINTERS – S – Polly Cramer NEA
PONYTAIL – dS – Lee Holley KFS
POPEYE – dS – Bud Sagendorf KFS
PRINCE VALIANT – S – John Cullen Murphy KFS
PRISCILLA'S POP – dS – Ed Sullivan NEA
PRIME TIME – d – Ben Templeton/ Tom Forman CTN
PSSST CARTOONS – d – J. Maddox SCI
QUINCY – d – Ted Shearer KFS
REDEYE – dS – Gordon Bess KFS
REUBEN – d – Byron Vaughns VEB
REX MORGAN, M.D. – dS – Dr. Nicholas Dallis/DaSilva FLD
RICK O'SHAY – dS – Mel Keefer/ Marian Dem CTN
RIP KIRBY – d – Fred Dickenson/ John Prentice KFS
RIPLEY'S BELIEVE IT OR NOT! – dS KFS
RIVETS – dS – George Sixta FLD
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RURAL DELIVERY – w – Al Smith SM
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STAR TREK – dS – Tom Warkentin/ Tom Durkin LAT
STAR WARS – dS – Russ Helm/Rick Christensen/Alfredo Alcala LAT
STEVE CANYON – dS – Milton Caniff FLD
STEVE ROPER AND MIKE NOMAD – dS – Allen and John Saunders/Bill Overgard FLD
SUGAR – d – Robert Gill NFS
SUNDAY LAUGHS/MALE CARTOONS – S – Paul Swede SCI
SUPERHEROES – dS – Paul Levitz/Paul Kupperberg/George. Tuska/Vince Colletta CTN
TAKING THE MYSTERY OUT OF CANCER – d – Bee Smart FSF
TANK McNAMARA – dS – Jeff Millar/Bill Hinds UPS
TARZAN – dS – John Celardo/ Archie Goodwin/Gil Kane UFS
TEX BENSON – d – C. Roblin SCI
THERE OUGHTA BE A LAW – dS – Warren Whipple/Frank Borth UFS
THEY'LL DO IT EVERY TIME – dS – Bob Dunn/Al Scaduto KFS
THIS WEEK IN ASTROLOGY – S – Bernice Bede Osol/Elmarine Hanratty KFS
THOSE WERE THE DAYS – w – Art Beeman SM
TIGER – dS – Bud Blake KFS
TIM TYLER'S LUCK – d – Lyman and Bob Young KFS
TRAVELS WITH FARLEY – d – Phil Frank CHR
TREASURY OF CLASSIC TALES – S – Disney Studio KFS
TRUDY – dS – Jerry Marcus KFS
TUMBLEWEEDS – dS – Tom K. Ryan UFS
TUTANKHAMUN – d – Adam Kovacs ASD
TUTOR-TOON – w – Johnny Sajem API
2100 A.D. – w – Joan Altebe DFS
TWITCH – w – Howard Rands SM
UNCLE ART'S FUNLAND – S – Art Nugent UFS
VON MABEL'S BACKPACKING – w – Sheridan Anderson RIP
WEE PALS – dS – Morrie Turner UFS
WINNIE THE POOH – dS – Disney Studio KFS
WINNIE WINKLE – dS – Max Van Bibber/Henry Raduta CTN
WINTHROP – Dick Cavalli NEA
THE WIZARD OF ID – Brant Parker/Johnny Hart FNS
THE WORKING MAN – w – DeLeon Edwards RGA
WRIGHT ANGLES – dS – Larry Wright UFS
YOGI BEAR – S – Hanna-Barbera Studio MCN
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THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & P. Douglas
SALINA NORTON RACES AWAY FROM THE SEEKERS LIKE A MANIAC...
DOING HER DAMNDEDEST TO SHAKE US OFF, JACOB...
... AS IF SHE'S GOT SOMETHING DESPERATE TO HIDE!

THE SEEKERS
by J. M. Burns & P. Douglas
SHATTERED BY THE EXPLOSION THE SEEKERS' CAR HEADLES TO TOTAL DESTRUCTION...
SO LONG, SHOOPERS! NICE OF YOU TO DROP IN...
BUT, AT LEAST, ONE SEEKER HASN'T BEEN SMASHED ON THE ROCKS... YET...
DID SUSANNE JUMP CLEAR IN TIME, TOO, OR HAS SHE BOUGHT IT, POOR KID?

THE SEEKERS
by J. M. Burns & P. Douglas
MAN, IT'S A LONG WAY DOWN! I'LL DO MYSELF A NASTY MISCHIEF...
WHEN THIS BUSH GETS TIRED OF SUPPORTING ME, AND I JOIN THE CAR AND POOR SUSANNE BELOW!
JACOB BENEDICK! ARE YOU GOING TO HANG AROUND HERE ALL DAY?
BUT THEN, AFTER ABOUT A MILLION YEARS...

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE, BEFORE WE AND THE CLIFF PART COMPANY— DO SOMETHING, DUCKY! FETCH A ROPE...
A ROPE, HE SAYS, AS IF THERE'S A HANDY LITTLE HARDWARE SHOP ON THE CORNER...!
DON'T BICKER, GIRL! USE ANYTHING...
WELL, NOT EVERY GIRL GUIDE WOULD DO THIS—BUT SEEING HOW IT IS AN EMERGENCY...

THE SEEKERS
by J. M. Burns & P. Douglas
HOLD ON, JACOB! AND DON'T LOOK DOWN!
WHO'S LOOKING DOWN? I ALWAYS DID PREFER THE LOCAL SCENERY!
MIRACULOUSLY, SUSANNE ISN'T PULLED OVER, TOO... AND A HEART-IN-MOUTH MOMENT LATER...
NOW, WHILE YOU PUT YOUR EYES BACK IN THEIR SOCKETS, AND THIS 'LOCAL SCENERY' BECOMES DECENT ONCE MORE, YOU'D BETTER THINK UP WHAT WE'D DO FOR TRANSPORT!
YEAH, PITY ABOUT THE CAR. WENT LIKE A BOMB...
TOO M LIKE OF HOW TO OUT TH PLANT! THE TH

THE SEEKERS
by J. M. Burns & P. Douglas
CAN'T YOU SHOW A BIT MORE LEG, SWEETIE? THERE ARE FRENCH DRIVERS HERE TRYING TO THUMB!
HUH. THIS LOT WOULDN'T STOP IF I DANCED NAKED ALONG THE WHITE LINES! WE'LL NEVER GET BACK TO NICE AT THIS RATE!
OH, YES. WE WILL, PARTNER! LOOK— BUCCIES!
QUICK! HOP UP!
OH, CHUMMING! YOU'RE SURE YOUR FRIENDS WON'T OBJECT TO THE SMELL OF CHANEL NO. 5?

THE SEEKERS
by J. M. Burns & P. Douglas
IN NICE, THAT NIGHT...
SPEED UP THE SHOWER, SUSANNE! IT'S TIME WE FORCED BIG JIM NORTON TO COME CLEAN!
WANT TO FIND OUT WHY HIS DAUGHTER'S FLED THE SCENE, LIKE SHE'S GOT SOMETHING TO HIDE—PLUS WHAT HE KNOWS ABOUT THAT TIME BOMB PLANTED IN OUR CAR!
BUT SALINA'S FATHER ISN'T TO BE FOUND AT HIS USUAL GAMING TABLE...
THE BIRD AND THE BIRD'S POPPA HAVE FLOWN, JACOB!
SOMEON ELSE IS H THOUGH, GU SURPRISE

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & P. Douglas
ARTIST-BOY LANCE AT THE TABLES AND GETTING HIGH ON BUBBLY! THAT'S NOT HIS SCENE...
ALONE, LANCE? WHERE'S YOUR GIRLFRIEND?
IF YOU MEAN THE SWEET MYSTERIOUS MISS SALINA NORTON...
I'VE JUST DROWNED HER!
THE SEEKERS
by J. M. Burns & P. Douglas
SALINA DROWNED? WHAT ARE YOU TALKING ABOUT?
HER MEMORY, MISTER SEEKER. I'VE JUST DROWNED IT IN SIX GLASSES OF LOW-GRADE CHAMPERS!
YOU HAD A FIGHT? YOU AND SALINA?
IN A NUTSHELL, WHERE ALL NUTS LIKE MISS NORTON SHOULD BE. SHE TOLD ME RIGHT OUT OF THE BLUE TO GET LOST!
GAME AS SHE TOLD US! HER OLD MAN'S AT THE BOTTOM OF THIS, I'M SURE—AS I'M SURE SALINA'S GAMBLING THIS MOMENT—WITH HER LIFE!
THE SEEKERS
by J. M. Burns & P. Douglas
IF YOU THINK SH... SALINA'S IN ANY DANGER—WHA'RE WE WAITING FOR? LET'S FIND HER!
EASY, REMBRANDT! AUNTIE SUSANNE WILL HAVE TO SOBER YOU UP FIRST!
THEIR HURRIED DEPARTURE FROM THE CASINO DOESN'T GO UNNOTICED...
AFTER THEM! AND THIS TIME DON'T BUNGLE IT LIKE THAT CAR BUSINESS?
THE SEEKERS
by J. M. Burns & P. Douglas
THE NORTON'S HOTEL...
YOU KNOW WHAT YOU HAVE TO DO, SUSANNE?
SURE, KEEP THE DESK CLERK PRE-OCCUPIED WHILE YOU TWO HAVE ALL THE FUN!
FUN SAYS THE DOLL!
ME COULD END UP ROTTING IN SOME FRENCH JAIL FOR BREAKING AND ENTERING, SWEETIE. IF WE'RE SPOTTED!
BUT SUSANNE MAKES SURE CLERK'S EYES WON'T STRAY...
OH NO! JUST LOOK AT WHAT MY PET POODLE HAS DONE, THE NAUGHTIKINS! YOU SEE?
OUI, MAMOISELLE! OH, OUI!

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THE SEEKERS
by J. M. Burns & P. Douglas
NOW! LANCE—WHILE SUSANNE IS PUTTING ON THE FLOOR SHOW...
A MOMENT LATER...
THIS MUST BE THE SUITE SALINA'S FATHER TOOK FOR THEM. TRY KNOCKING FIRST...
BUT GETTING NO ANSWER...
SALINA? IT'S JACQUE HERE! COME TO TAKE YOU AWAY WHERE YOU... BE SAFE!
THE SEEKERS
by J. M. Burns & P. Douglas
ATTEMPTING TO RESCUE SALINA FROM HER FATHER, JACQUE AND LANCE STEAL INTO HER HOTEL ROOM...
BENEDICK—LOOK! IN THE BED... THAT BODY...
YOU... YOU DON'T THINK IT'S... SALINA?
WELL, IT'S HER ROOM... HER BED...
BUT THE "BODY" THEY EXPOSE... ISN'T!
AAAAAGH!
THE SEEKERS
by J. M. Burns & P. Douglas
'ELP! 'ELP! FETCH ZE POLICE!
OH, LOR'! IT'S NOT SALINA!
BUT IT'S HER ROOM, MAN. WHAT'S THIS GREAT FRENCH BIRD DOING HERE?
LINING US UP FOR THE GUILLOTINE IS WE'RE BOTH NOT OUT OF HERE 'TOUT DE SUITE!
WAITING BELOW, SUSANNE TWIGS TROUBLE...
YOU SAY THERE ARE TWO MONSTERS IN YOUR ROOM, COUNTESS?
OH, NO! THOSE IDIOTS ARE SUPPOSED TO BE RESCUING THE NORTON GIRL, NOT GETTING INVOLVED IN A BEDROOM FARCE!
THE SEEKERS
by J. M. Burns & P. Douglas
TRUST MEN TO BOOB THIS OPERATION...!
HALF THE LOCAL GENDARMERIE WILL BE DOWN ON OUR NECKS, IF I DON'T HELP JACQUE AND LANCE COLLECT OUR CLIENT!
BUT THE LIFT IS TO HAVE ANOTHER PASSENGER. SOMEONE ASSIGNED TO SETTLE A SCORE WITH THE SEEKERS...
GOING UP, GIRLIE? THAT'S GOOD. HEAVEN AWAITS, AS THEY SAY...

THE SEEKERS
by John Burns and Les Lilley

THE SEEKERS
by J. M. Burns & P. Douglas
JACOB AND LANCE *LEE THE COUNTESS'S ROOM...*
BREAKING AND ENTERING A GUEST'S APARTMENT IS AN *OUTRAGE*, M'SIEURS! I HAVE SENT FOR THE POLICE!
MURDERERS! BANDITS!
WILL SOMEBODY SHUT HER UP? HELL, WE WERE ONLY *LOOKING* FOR A GIRL... SALINA NORTON...
MISS NORTON AND HER FATHER *LEFT* THIS HOTEL EARLY TONIGHT— AND BONNE RIDDANCE! THEY WERE TROUBLE, M'SIEUR—LIKE *YOU!*

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE IS TRAPPED IN THE HOTEL LIFT WITH A KILLER...
YOU'RE GOING TO LEAD ME TO YOUR SNOOPING PARTNER, GIRLIE. ALWAYS PREFER *DOUBLE* FUNERALS— MORE FOR YOUR MONEY!
THIS GHOUL'S IN THE PAY OF SOMEONE WHO WANTS *THE SEEKERS* OFF THE BIG JIM NORTON CASE SO BAD—WE MUST BE ON TO SOMETHING *REALLY* BIG!
AND IT'S TIME I GOT *BACK* ON THE CASE! SO...

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE FINDS HERSELF TRAPPED...
I'LL BE POPPED OFF LIKE A CLAY PIGEON...
...UNLESS I KICK UP, ABOUT IT!
BUT NEXT SECOND... TOPPLING IMBALANCE...
HELP!

The Menomonee Falls Gazette

THE SEEKERS
by J. M. Burns & P. Douglas
SUSANNE HANGS DESPERATELY FROM A TINY LEDGE AT THE MERCY OF A KILLER...
YOU'VE LOST ME MY GUN, GIRLIE — BUT, NOW YOU'RE GOING TO FOLLOW IT DOWN!
SUDDENLY, ANOTHER FIGURE APPEARS OUT ON THE LEDGE...
HOLD IT, SCUM! I DON'T LIKE THE WAY YOU PLAY FOOTSIE...
THEY SWAY LOCKED IN A FEVERISH STRUGGLE... THEN...
JACOB!

THE SEEKERS
by J. M. Burns & P. Douglas
FROM OUT OF THE NIGHT... THE WAIL OF A POLICE SIREN...
THEN... IN A SUDDEN & UNDYING SEARCHLIGHT...
OKAY... HOLD ON, SWEETIE... I'VE GOT YOU!
OH, JACOB... I THOUGHT IT WAS YOU...
... DOWN THERE!

THE SEEKERS
by J. M. Burns & P. Douglas
STATEMENTS TO THE POLICE TAKE THE REST OF THE NIGHT, BUT THE SEEKERS STILL MANAGE TO CATCH THE FIRST FLIGHT OUT...
SO LONG, RIVIERA...
AND, IF YOU'LL PARDON THE PUN, BOYS, NICE WASN'T SO NICE, WAS IT?
NOT TO US. TOO MANY OTHER PEOPLE INTERESTED IN SALINA'S FATHER. HE WERE TREADING ON TOES...
WELL, I LOVE SALINA, AND ALL I CARE ABOUT IS FINDING HER AGAIN — AND HER OLD MAN CAN GO TO HELL!
I'VE A HUNCH THAT'S THE TROUBLE. HE'S ALREADY BEEN THERE!

THE SEEKERS
by J. M. Burns & P. Douglas
LONDON AIRPORT... AND THE SEEKERS CHECK UP ON THE NORTONS' EARLIER ARRIVAL...
THIS CHARMING ANGEL-OF-THE-SKYWAYS REMEMBERS THEM PASSING THROUGH CUSTOMS — AND THAT'S WHEN IT HAPPENED...
WHAT?
THE DAUGHTER BECAME ILL. IT SEEMED, AND HER FATHER HAD HER TAKEN TO A PRIVATE CLINIC!
SUSANNE REPORTS TO THEIR BOSS AFTER ENQUIRIES AT EVERY CLINIC AND HOSPITAL IN THE AREA PRODUCES...
...NOTHING, LINA! NONE OF THEM KNOWS OF SALINA NORTON OR ANYONE LOOKING LIKE HER!
WELL, SHE'S BEEN TUCKED AWAY SOMEWHERE. LET'S HOPE IT'S NOT THE MORGUE!

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3 x 8 (.002) *Fits most daily comic strips*	100 @ $ 2.00 300 @ $ 3.75 500 @ $ 5.50 1000 @ $ 9.50 2000 @ $16.25	100 @ $ 2.10 300 @ $ 4.00 500 @ $ 5.75 1000 @ $ 9.75 2000 @ $17.75
4 x 12 (.002) *Fits some daily and Sunday comic strips*	100 @ $ 2.70 300 @ $ 6.00 500 @ $ 9.00 1000 @ $16.75 2000 @ $30.50	100 @ $ 2.80 300 @ $ 6.25 500 @ $ 9.25 1000 @ $17.25 2000 @ $31.25
5 x 8 (.002/.003) *Fits Big Little Books, Ace paperbacks, and paperbacks up to ¾" thick with no seal*	100 @ $ 2.50/$ 3.15 300 @ $ 5.15/$ 6.75 500 @ $ 8.00/$10.50 1000 @ $14.50/$20.00 2000 @ $26.00/$36.50	100 @ $ 2.60/$ 3.40 300 @ $ 5.25/$ 7.00 500 @ $ 8.25/$11.00 1000 @ $15.00/$20.50 2000 @ $26.75/$37.50
5 x 10 (.002/.003) *Fits paperback books up to ¾" thick*	100 @ $ 2.60/$ 3.60 300 @ $ 5.75/$ 8.25 500 @ $ 9.00/$12.75 1000 @ $16.50/$23.00 2000 @ $29.75/- - - - -	100 @ $ 2.70/$ 3.80 300 @ $ 6.00/$ 8.50 500 @ $ 9.50/$13.25 1000 @ $17.25/$23.50 2000 @ $30.75/- - - - -
6 x 10 (.002/.003) *Fits most digest size magazines and paperbacks over ¾" thick*	100 @ $ 2.85/$ 4.00 300 @ $ 6.50/$ 9.50 500 @ $10.00/$15.00 1000 @ $19.00/$26.50 2000 @ $34.50/- - - - -	100 @ $ 2.95/$ 4.20 300 @ $ 6.75/$10.00 500 @ $10.50/$15.50 1000 @ $19.75/$28.00 2000 @ $35.50/- - - - -
7 x 12 (.002/.003) *Fits most comics*	100 @ $ 3.50/$ 4.75 300 @ $ 8.00/$12.00 500 @ $12.50/$19.25 1000 @ $22.50/$34.25	100 @ $ 3.70/$ 4.90 300 @ $ 8.25/$12.25 500 @ $13.25/$20.00 1000 @ $23.50/$35.50
8 x 12 (.002/.003) *Fits most pulps and Golden Age comics*	100 @ $ 3.70/$ 5.15 300 @ $ 8.75/$13.00 500 @ $14.00/$20.75 1000 @ $25.25/$38.00	100 @ $ 3.90/$ 5.50 300 @ $ 9.25/$13.50 500 @ $14.75/$21.50 1000 @ $26.25/$39.50
9 x 12 (.002/.003) *Fits all 8½ x 11 magazines and other publications*	100 @ $ 4.00/$ 5.50 300 @ $ 9.75/$13.25 500 @ $15.50/$22.75 1000 @ $28.25/$41.75	100 @ $ 4.20/$ 5.75 300 @ $10.25/$15.00 500 @ $16.00/$23.75 1000 @ $29.50/$43.25
9 x 15 (.002) *Fits large pulps and all 8½" x 11" magazines*	100 @ $ 4.80 300 @ $11.75 500 @ $18.75 1000 @ $34.50	100 @ $ 5.10 300 @ $12.25 500 @ $19.50 1000 @ $35.75
12 x 16 (.002/.003) *Fits large magazines (Life, Look) and treasury, oversize comics*	100 @ $ 6.00/$ 9.00 300 @ $15.75/$24.00 500 @ $25.50/$39.25 1000 @ $47.00/$73.25	100 @ $ 6.25/$ 9.25 300 @ $16.50/$25.00 500 @ $26.50/$40.75 1000 @ $49.00/$76.00

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STAR HAWKS
by Archie Goodwin & Gil Kane

THE CRIPPLED SKYCAR DOCKS WITH THE STELLAR CROSS, AND...
ZAM! REX, YOU MASTER-MINDED MY STERLING RESCUE..!?
AFTER RECOGNIZING YOUR HEAVY-HANDED FLYING STYLE, CHAVEZ...!
IT'S GREAT TO SEE THAT GLEAMING HEAD AGAIN! ONLY WAY I'D BE HAPPIER IS IF ALICE K. WERE WITH YOU!
HOY! NO SUCH LUCK...
...BUT TAKE HEART! THE WHOLE TIME I'VE BEEN DODGING THOSE RAIDERS... THE STAR HAWK INTER-SYSTEM EMERGENCY BAND'S BEEN BROADCASTING!
...AND IT'S ALICE K.'S VOICE!
GIDEON! DID YOU--?
I HEARD, MISTER! ME AN' WIDGET ARE FIRIN' UP THE DRIVE ENGINES NOW... WE'RE HOOSEGOW BOUND!
KANE GOODWIN
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THE STELLAR CROSS ROARS THROUGH THE BARNUM SYSTEM...
I'M GETTING THE SIGNAL... AN S.O.S.! FAINT... LOT OF JAMMING. NO WONDER NOTHING'S GETTING OUTWORE THE SYSTEM...
BUT YOU'RE RIGHT, CHAVEZ... IT'S ALICE K.! LONG AS SHE'S BROAD-CASTING WE KNOW SHE'S ALIVE!
FROM THE MOMENT GIDEON AND I SCANNED THE DAMAGE TO MURDSTONE AND THE OTHER PLANETS...
... I DIDN'T THINK THERE WAS ANY GOOD NEWS LEFT IN THE BARNUM SYSTEM.
UNFORTUNATELY, MISTER... THERE'S SOME BAD NEWS WITH IT.
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AS THE STELLAR CROSS FOLLOWS THE WEAK S.O.S. SIGNAL FROM ALICE K, GIBSON REVEALS...
I RECOGNIZE THOSE SHIPS THAT WERE AFTER YOUR FRIEND CHAVEZ, REX.
7-2

INFO-COMPUTER CONFIRMS IT... FROM DATA COLLECTED DURING MY EXPLORING DAYS.
ZAM! THEY GROW 'EM LESS THAN HANDSOME OUT THERE IN UNCHARTED SPACE!

VRYLAKS! THEY'RE NOMADS... SEEM TO LIVE TO MAKE WAR. SOME HOW DESPITE TECHNOLOGICAL ADVANCES THEY'VE REMAINED BRUTAL... SAVAGE... ESPECIALLY WHEN PROVOKED.

NO ONE'S DONE THAT...! WHY HAVE THEY SUDDENLY HIT THE GARNIUM SYSTEM?
I DON'T KNOW, MISTER. MAYBE WE'LL LEARN... WHEN WE REACH THE HOOSEGOW.

REPLAYING MY DATA ON THE VRYLAKS...?
I LIKE TO KNOW WHAT I'M UP AGAINST. PARTICULARLY SINCE ALICE K IS UP AGAINST THEM, TOO!

FROM WHAT YOU'VE TOLD ME... THAT LADY CAN HANDLE HERSELF FINE.
BUT THESE ARE WARRIORS FROM BEYOND KNOWN SPACE... RUTHLESS AND RELENTLESS AS A PLAGUE!

REX...! GIBSON...! BETTER COME FORWARD! WE'RE ROUNDING BSMSBALDA! SHOULD HAVE THE HOOSEGOW IN VIEW ANY SEC--
7-3

HOY!

STAR HAWKS
by Archie Goodwin & Gil Kane

THE STELLAR CROSS REACHES THE HOOSGOW... AND CONFRONTS DESTRUCTION!
WOW..!
REX...! I'M AFRAID WE'RE ... WE'RE...
NO! WE'RE NOT TOO LATE, CHAVEZ! W-WE CAN'T BE!
CHRR-CRUNK! WHRRRT!
DELAY IT, WIDGET...! THIS ISN'T THE TIME FOR YOUR GAMES AND—
WAIT!
KANE GOODWIN 7-4

WOW! EVEN WITH ALL THE DESTRUCTION I SAW WHILE ON ASSIGNMENT ON MURDSTONE... I DIDN'T THINK IT WOULD BE THAT BAD HERE...!
NOT ON THE HOOSGOW...!
KANE GOODWIN 7-5
I SEE IT, CHAVEZ. THAT COSSEY MEAN I ACCEPT IT!
MAYBE YOU WON'T HAVE TO, MISTER. WHILE WE'VE BEEN GEAR'I WIDGET NOTICED SOMETHING.
GIDEON! W-WHAT!
WE'RE STILL GETTING YOUR LADY'S TRANSMISSION ON THAT INTER-SYSTEM EMERGENCY BAND, FAINTER... FADING FAST, BUT IT'S THERE.
MOVING SWIFTLY, THE TWO STAR HAWKS JET FROM THE STELLAR CROSS TOWARD THE WRECKAGE OF THEIR HOME BASE...
...AND WHATEVER LIES WITHIN IT!

STRUGGLING TO HOLD THEIR EMOTIONS IN CHECK... THE STAR HAWKS APPROACH THEIR BATTLE-TORN BASE.
KANE 6/24/89
7-6
THEY MADE SOME STAND, JUDGING BY THE DAMAGE.
YEAH, CHUMSZ...
...FORCED THE VERY AXE TO BOARD THE STATION. THEN MADE THEM PAY FOR DOING IT...
ONLY THOSE RAIDERS AREN'T THE ONLY ONES WHO PAID, REX.
ONE BY ONE... THEY FIND THEM, FRIENDS, FELLOW AGENTS... MOST OF THOSE THEY'VE WORKED WITH AND LOVED.
HOY, I DON'T THINK I CAN TAKE MUCH MORE...
WE'RE GOING ON! UNTIL WE FIND WHERE THAT TRANSMISSION'S COMING FROM... AND ALICE K!
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IN THE SILENCE OF SPACE, THE STELLAR CROSS FLOATS NEAR THE RUINS OF THE HOOSEGOW.
CHRRWTT?! KLCCCK?
QUIT COMPLAINING, WIDGET..
KANE 6/24/89
7-7
I'M THE ONE WHO'S NOT USED TO SITTING BACK WHILE THE YOUNGER FELLAS DO THE WORK!
BLAST THAT SOLAR FLARE AND WHAT IT DID TO MY EYES!
...THE STAR HAWKS MOVE THROUGH THE DESTRUCTION THAT ONCE WAS THEIR HOME BASE.
ZANG! YOU'RE GETTING CARELESS, REX.. SLOW DOWN!
NOT TILL WE FIND ALICE K!
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STAR HAWKS
by Archie Goodwin & Gil Kane

OUTDISTANCING CHAVEZ, REX MOVES RECKLESSLY THROUGH THE BATTLE-TORN HOODBOOK UNTIL...
NO OTHER LIKELY PLACE LEFT! IF HE'S STILL RECEIVING ALICE K'S TRANSMISSION... SHE MUST BE TRAPPED IN HER QUARTERS!
BUT AS THE DEBRIS IS BLOWN AWAY AND REX PLUNGES FORWARD...
A VRYLAK! PROBABLY INJURED DURING THEIR ATTACK AND LEFT BEHIND...!
BUT HE'S RECOVERED NOW...! MY HELMET CAN'T TAKE MANY BLOWS LIKE THAT!
7-9
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BATTLE IN ZERO GRAVITY! AS THE VRYLAK'S BLOWS ALMOST SHATTER REX'S HELMET... THE STAR HAWK'S FINGERS FIND THE POWER STUD OF HIS ROCKET PACK!
7-10
AT FULL FORCE, HE AND HIS GIANT ATTACKER SHOOT UPWARD! AND...
REX! COME IN, REX! IT'S CHAVEZ...GORON RADIOED FROM THE STELLAR CROSS HE'S STILL GETTING THAT TRANSMISSION FROM ALICE K...
HAVE YOU FOUND HER, YET?
MOMENTS LATER, WHEN HIS PILLOW ILS ABRUPT CATCHES UP TO HIM...
NO, PARTNER! RUSHING AHEAD IS SUICIDE! THERE'S NO TELLING—REX! WHAT IS IT?
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HOY, REX! WHAT IS IT..? WHAT HAVE YOU FOUND?
THE SOURCE OF THAT TRANSMISSION FROM ALICE K...
...IT WAS A TAPE, CHAVEZ! COMMUNICATION KEPT REPLAYING IT. THERE'S NOT A TRACE OF ALICE K... NOT A TRACE!
G-GEE PROBABLY DIED IN ONE OF THE BIG BLASTS... BEFORE THE SKYLAKS BOARDED...! THAT'S WHY THERE ISN'T... ISN'T...
COME ON, PARTNER. WE'LL GO BACK TO THE STELLAR CROSS.
BUT AS THE PAIR MOVE OUT THROUGH WHAT USED TO BE THE CUTTED SPACE STATION'S SCIENCE LAB...
REX...? YOU OKAY...?
JUST LET ME GET MY-- CHAVEZ! WAIT!
KANE MORGAN
7-11

AS REX PAUSES GRIEF-STUNNED IN THE HOSSBOWS RUINED SCIENCE LAB...
VIBRATIONS, CHAVEZ! THERE'S TAPPING FROM INSIDE THIS LOCKER...! IN STAR HAWK CODE!
KANE MORGAN
7-12
ZANG, PARTNER! WE CAN'T OPEN IT... WHOEVER'S IN THERE WILL LOSE WHAT LITTLE AIR THEY'VE GOT!
RUND UP SOME HEAVY-DUTY CUTTING TOOLS... WE'LL TRANSPORT THE WHOLE LOCKER BACK TO THE STELLAR CROSS!
AND THERE...
DOC AJAX!
A MOST TIMELY RESCUE, CHAVEZ! THIS MISERABLE METAL BOX WAS NEARLY MY COFFIN!!
MANAGED TO SEAL MYSELF INSIDE JUST AS THE STATION LOST ITS ATMOSPHERE AND---
REX? WHAT'S WRONG?
NOTHING PERSONAL, DOC. GUESS HE WAS HOPING ANY SURVIVOR WOULD BE ALICE K.
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STAR HAWKS
by Archie Goodwin & Gil Kane

REX, WAIT! I MAY NOT BE THE ONLY SURVIVOR OF THE ATTACK ON THE HOOBESOW.
CHAVEZ AND I COMBED THE WRECKAGE, DOC... NO ONE ELSE MADE IT.
JUST BEFORE THE STATION LOST ITS ATMOSPHERE AND I HAD TO SEAL MYSELF IN THAT STORAGE LOCKER ...THOSE RAIDERS SEEMED TO BE TAKING PRISONERS!
LISTEN TO AJAX, MISTER ... IT'S POSSIBLE.
FROM WHAT I SAW OF THE VIDYLAKS DURING MY DAYS EXPLORING THE BEYOND...THEY USE SLAVES.
THEN WE'VE GOT TO FIND ALICE K AND ANY OTHERS, SIDEON... BEFORE THOSE ALIENS GET THEIR MAINSHIP OUT OF THE SYSTEM!
M-SENTINELS, FIGHT CRAFT FROM THAT SHIP ARE IN FLIGHT, MOVING AT FULL SPEED!..
...IN THE DIRECTION OF THE STELLAR CROSS.
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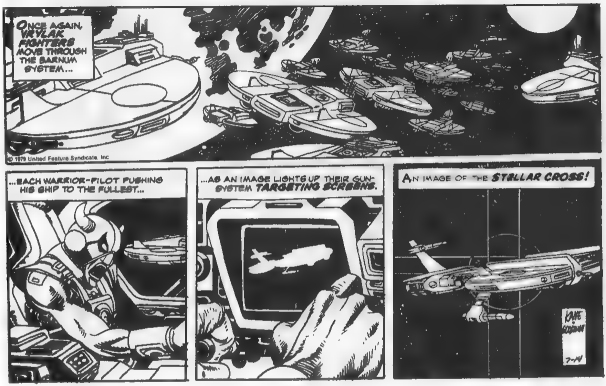
ONCE AGAIN, VIDYLAK FIGHTERS MOVE THROUGH THE BARNUM SYSTEM...
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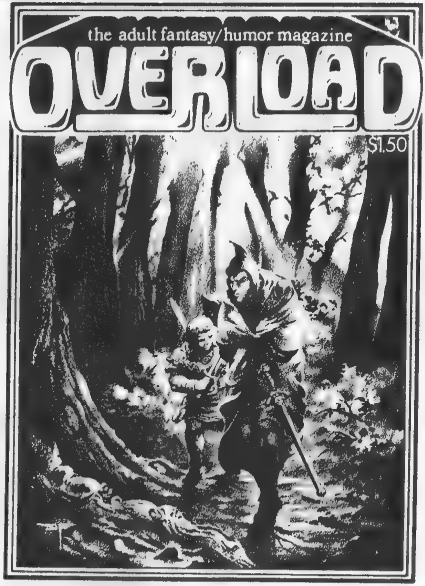
...EACH WARRIOR-PILOT PUSHING HIS SHIP TO THE FULLEST...
...AS AN IMAGE LIGHTS UP THEIR GUN-SYSTEM TARGETING SCREENS.
AN IMAGE OF THE STELLAR CROSS!

OVERLOAD

BIGGER.
BETTER.



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by Durbridge & Mendoza

PAUL TEMPLE
in ORDER TO VIEW
by FRANCIS DURBRIDGE

PAUL TEMPLE
by FRANCIS DURBRIDGE

PAUL TEMPLE
by FRANCIS DURBRIDGE

COLONEL ANSTRUTHER? WE ARE THE MISSES TYBALD AND WE AGE INTERESTED IN YOUR HOUSE. I HAVE THIS ORDER TO VIEW...
AH, YES, DEAR LADIES... THE AGENTS TELEPHONED US... PLEASE COME IN...

PAUL TEMPLE
by FRANCIS DURBRIDGE

PAUL TEMPLE
by FRANCIS DURBRIDGE
MY DEAR, MEET THE MISSES TYRALD... I'VE SHOWN THEM OVER THE HOUSE!
THEY SEEM TO LIKE IT!
THAT IS AN UNDERSTATEMENT, COLONEL... WE PROPOSE TO MAKE AN IMMEDIATE OFFER THROUGH THE AGENTS!
BUT WE REALLY OUGHT TO BE GOING... IT MUST BE ALMOST TEA-TIME...
REALLY, AGNES... I'M ASHAMED OF YOU!
YOU MUST FORGIVE MY SISTER... SHE JUST LOOKS THE MINUTES BETWEEN MEALTIMES!

PAUL TEMPLE
by FRANCIS DURBRIDGE
BUT PLEASE! WE WERE JUST ABOUT TO HAVE TEA. I HOPE YOU WILL JOIN US...
WELL... THAT'S MOST KIND OF YOU!
IT'S ALL READY, IF YOU'LL EXCUSE ME FOR A FEW MOMENTS. I'M AFRAID WE HAVE NO DOMESTIC STAFF!
FORTY-FIVE MINUTES... TIME TO MOVE IN!

PAUL TEMPLE
by FRANCIS DURBRIDGE
NOW THEN—MILK? SUGAR?
GOOD! TEA IS SERVED... TIMING OKAY!
EVERYTHING GOING LIKE CLOCKWORK— AS USUAL!

PAUL TEMPLE
by FRANCIS DURBRIDGE
COLONEL ANSTRUTHER?
YES... WHAT CAN I DO FOR YOU?
I HAVE A MESSAGE FOR MRS. ANSTRUTHER... INSTRUCTIONS TO HAND IT TO HER PERSONALLY
EXTRAORDINARY! WHAT CAN IT MEAN? BETTER COME INSIDE A MOMENT, MY MAN
ALICE, SOMEBODY'S HERE WITH A MESSAGE FOR YOU— GOT TO HAND IT TO YOU IN PERSON. HE'S AT THE FRONT DOOR. BETTER COME...
OF COURSE, DEAR!
WELL... IF OUR VISITORS WILL EXCUSE ME!

PAUL TEMPLE
by Durbridge & Mendoza

PAUL TEMPLE
by FRANCIS DURBRIDGE
IS THIS A DIFFERENT TEA, MY DEAR? SEEMS TO HAVE A SHARPER FLAVOUR
IT'S THE SAME AS YOU'VE DRUNK FOR THIRTY YEARS OR MORE, MICHAEL!
10

PAUL TEMPLE
by FRANCIS DURBRIDGE
12
USUAL ROUTINE IF WE'RE STOPPED, I'LL GIVE THEM THE WRONG BOOT KEY, AND YOU BACK ME UP WHEN I TELL 'EM THE LOCK'S JAMMED

AND THE NEWSPAPERS, I WOULDN'T WONDER...
RECKON WE'LL HAVE TO CHANGE OUR ROUTINE, GIRLS. THE POLICE MUST BE BEGINNING TO TIE UP THESE LITTLE JOBS OF OURS

MILLIE IS RIGHT! NEXT MORNING, THE TEMPLES ARE AT BREAKFAST...
DAILY ECHO
ANOTHER HOUSE HAS BEEN BROKEN INTO LAST NIGHT
WELL, WELL! IT'S HAPPENED AGAIN!

PAUL TEMPLE
by FRANCIS DURBRIDGE
THE ODD THING IS THAT THESE ROBBERIES NEVER SEEM TO BE CARRIED OUT BY THE SAME PEOPLE
LAST TIME IT WAS SUPPOSED TO BE A WEALTHY AMERICAN AND HIS WIFE AND DAUGHTER
THEN THERE WAS THAT 'LORD AND LADY MOUNT-FERRITT' WHO COULDN'T BE FOUND IN DEBRETT. MUST BE QUITE A BIG SYNDICATE
OR JUST A LOT OF SEPARATE GROUPS WHO'VE GOT ON TO THE SAME RACKET?
HAVE YOU NOTICED ANOTHER ODD THING? THE DESCRIPTIONS OF THE RAIDERS NEVER COINCIDE WITH THAT OF THE PEOPLE TO WHOM THE ESTATE AGENTS ISSUED 'CROOKS TO VIEW'

PAUL TEMPLE
by FRANCIS DURBRIDGE
A WEEK LATER
YOUR OLD FRIEND PETER GODBURY THE ANTIQUE DEALER IS IN TROUBLE, PAUL
OH? INCOME TAX?
CONFED AND ROBBED...
HIS COLLECTION OF SNUFF BOXES... THREE PEOPLE POSING AS ANTIQUARIANS SURVEYING HISTORIC HOUSES...
HE'S IN HOSPITAL AT HAPFORD. WE'D BETTER DRIVE DOWN AND SEE HIM

PAUL TEMPLE
by FRANCIS DURBRIDGE
OBVIOUSLY THESE CROOKS WOULD HAVE TO CHANGE THEIR METHODS. THEY COULDN'T GO ON PULLING THE "ORDER TO VIEW" CON-TRICK...
HERE WE ARE... HOPE OLD GODBURY IS FIT TO RECEIVE VISITORS
HAPFORD HOSPITAL
HE'S STILL VERY SHAKEN... SISTER SAYS YOU MAY HAVE FIVE MINUTES WITH HIM

PAUL TEMPLE
by FRANCIS DURBRIDGE
MY OWN FAULT... THOSE DAMNED THIEVES DIDN'T EVEN LOOK LIKE ANTIQUARIANS... BUT IT WAS 'BOY,' AND BLACKOUT BEFORE I'D TIME TO THINK!
STILL, I'VE GIVEN THE POLICE A PRETTY GOOD DESCRIPTION OF THEM
YOUR SNUFF BOX COLLECTION MUST HAVE BEEN WORTH THOUSANDS. HOW CAN THEY DISPOSE OF THEM?
SOME FENCE MIGHT TAKE A CHANCE AND GIVE THEM A HUNDRED OR TWO—OR THEY COULD SMUGGLE THEM ABROAD A FEW AT A TIME...

FANDOM CONFIDENTIAL

with Jim Engel & Chuck Fiala

this month: STAN LEE INTERVIEW

STAN, IT'S GREAT TO HAVE YOU AS GUEST! I ONLY WISH JIM COULD BE HERE, BUT HE'S DOING CHARITY WORK TODAY!
(REALLY? WHAT'S HE DOING?
READING "EPIC" HAHA, JUST KIDDING, STAN!
I'LL BET YOU DIDN'T EVEN KNOW YOU GUYS PUBLISHED AN "EPIC" MAGAZINE, DID YOU STAN? C'MON! BE HONEST!
EXCELSIOR, CHUCK! EXCELSIOR! GIMME A BREAK, WILLYA? MY REPUTATION EXCEEDS ME! OH, I KNOW WHAT YOU THINK! YOU'RE LIKE ALL THE REST! "STAN'S SO OUT OF IT! HE DOESN'T KNOW WHAT THE HECK'S GOING ON AT MARVEL ANYMORE! HE'S MR. WEST COAST MOVIE MOGUL NOW! JOE SCREENPLAY!" I'VE HEARD IT ALL A MILLION TIMES! TODAY THE RECORD OVER ALREADY!
WELL, YOU CAN'T DENY THAT STORY ABOUT YOU VISITING A COLLEGE CAMPUS & SOMEBODY ASKED YOU ABOUT HOWARD THE DUCK & YOU SAID "HOWARD WHO?"
YEAH, WELL, WE ALL HAVE OUR MEMORY LAPSES! I DIDN'T KNOW WE WERE LISCENSING DISNEY STUFF! THAT'S ALL IN THE PAST, THOUGH! ASK ME ANYTHING! GO ON! TRY ME! ANYTHING AT ALL!
OKAY, WHICH ONE OF MOON KNIGHT'S SECRET IDENTITIES IS THE REAL ONE?
MOON KNIGHT? MOON KNIGHT? I THOUGHT YOU WERE GONNA GIVE ME A TOUGH ONE, CHUCK! DANE WHITMAN, AM I RIGHT? SIR PERCY! KNOX! LISTEN, PILGRIM, I CAN PROVE I'M STILL HIP TO THE MARVEL JIVE! I'LL SHOW YOU WHAT'S IN STORE FOR MS. MARVEL!
OH, REALLY?
NOW, WHERE DID I PUT IT? AH! HERE IT IS!
NOT AGAIN!!
THIS ONE'S HER DAD!

PIX BY RUSS VAN DYKE

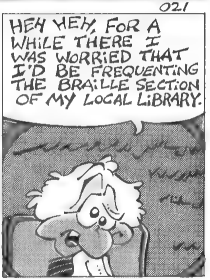
FEATURING TIMMY VAN DYKE AS JR. MARVEL

BULLET CROW by CHUCK FIALA

Bullet of Fortune

021

...BUT THIS IS NOT UNUSUAL... BECAUSE, YOU HAVE FAINTED OFTEN... YOU ARE A CANARY BIRD. ...AND YOU HAVE FORGOTTEN TO OPEN YOUR EYES.
AHH... THAT'S BETTER



BUT, DREAMS SELDOM LAST FOREVER, WHICH OUR HERO FINDS OUT AS HE REAWAKENS AND DISCOVERS THAT HE IS TIED TO A CHAIR!
EEP.
TO BE CONT.

ST Pocket Checklist

December 1980

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- ☐ CHARLTON BULLSEYE #1
- ☐ CHARLTON CLASSICS #7
- ☐ FIGHTIN' ARMY #131
- ☐ FIGHTIN' MARINES #155
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- ☐ BATTLE OF THE PLANETS #10
- ☐ BEEP BEEP THE ROAD RUNNER #94
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- ☐ THE BRAVE AND THE BOLD #172
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- ☐ MARVEL SPOTLIGHT #11 [Capt. Universe]
- ☐ MARVEL SUPER ACTION #29
- ☐ MARVEL SUPER-HEROES #95
- ☐ MARVEL TALES #125
- ☐ MARVEL TEAM-UP #103
- ☐ MARVEL TWO-IN-ONE #73
- ☐ MASTER OF KUNG FU #98
- ☐ THE MICRONAUTS #27
- ☐ MOON KNIGHT #5
- ☐ ROM #16
- ☐ THE SAVAGE SHE-HULK #14
- ☐ THE SAVAGE SWORD OF CONAN #61
- ☐ THE SPECTACULAR SPIDER-MAN #52
- ☐ SPIDER-WOMAN #36
- ☐ SPIDEY SUPER STORIES #51
- ☐ STAR TREK #12
- ☐ STAR WARS #45
- ☐ THOR #305
- ☐ X-MEN #143

HEAVY METAL #46 [V9#10]
NATIONAL LAMPOON #130 [V2#30]

Comix World Checklist

By Clay Geerdes

ALTERNATIVE & UNDERGROUND COMIX

ABBOTT AND COSTELLO MEET THE BRIDE OF HEMBECK [$1.25 from Fantaco, 21 Central Avenue, Albany, NY 12210]. All Hembeck for the fans who read his criticism in THE BUYER'S GUIDE TO COMIC FANDOM.

CARTOON HISTORY OF THE UNIVERSE Volume Five [$1.25 from Rip Off Press, Box 14158, San Francisco, CA 94114]. Larry Gonick continues his satirical treatment of history. This volume is devoted to Greece.

CEREBUS No. 20 [$1.25, Aardvark-Vanaheim Press, 221 Queen Street South, No. 1401, Kitchener, Ontario CANADA N2G 1W5] and No. 21 [also $1.25, same address]. The barbarian aardvark stars in "Mind Game" and "Beat The Hsiffies" by Dave Sim.

ELFQUEST No. 8 [$1.25 from WaRP Graphics, 2 Reno Road, Poughkeepsie, NY 12603]. "Hands Of The Symbol Maker" continues the epic by Richard and Wendy Pini. Back issues available.

HONKYTONK SUE No. 3 [$2.25, Bob Boze Bell, 707 W. MacKenzie, Phoenix, AZ 85013]. "Sue gets The Beatles to reunite and convert to country western." T-shirts and back issues available.

XAL-KOR: THE HUMAN CAT No. 1 [$1.50, New Media/Irjax, 12345 Starkey Road, Largo, FL 33543]. A new slick edition of Gross Green's underground super-hero. Green is at work on #2.

MUG SHOTS [$2.95 from Fantaco, address above]. Nice collection of the cartoons of John Caldwell. See Hembeck for address.

RIP OFF PRESS, BEST OF No. 4 [$5.95 from Rip Off, address above]. Reprints of work by Gilbert Shelton and Dave Sheridan. Perfect bound.

RIP OFF COMIX No. 7 [$1.25 from Rip Off Press]. Collected strips and stories from the Rip Off Syndicate. Shelton, Diggs, Beck, et al.

SMILIN' ED SMILEY No. 2 [$1.25 from Fantaco]. Funny animal art by Raoul F. Vezina.

HEMBECK 1980 [$2.50 from Fantaco]. Super-hero satire from Hembeck.

THREE GREEN SOUP [$2.25 postpaid from him, P.O. Box 55181, Omaha, NE 68155]. First comic from a young Nebraska cartoonist, Randy Klauzer. 8 1/2 x 11, vellum cover, book paper. Nice.

YOUNG LUST No. 6 [$2.25 from Last Gasp Comix, 2180 Bryant, San Francisco, CA 94110]. 48 pages by Jay Kinney and Bill Griffith. [Adults only on all undergrounds, age statements a must.]

ZIPPY THE PINHEAD No. 3 [$2.25 from Last Gasp]. An anthology of Bill Griffith's Zippy For President material from HIGH TIMES and various papers.

[Undergrounds that MAY be out by Christmas include: COCAINE No. 2, DR. ATOMIC No. 6, DOPIN' DAN No. 4, and TITS 'N' CLITS No. 6. Perhaps a new DR. WIRTHAM'S COMIX AND STORIES from Cliff Neal.]

NEWAVE COMIX
BOOK OF ART No. 10 [75¢ from 1833

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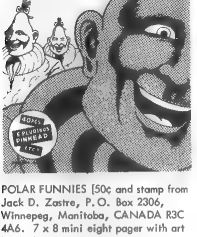
Guntle Road, New Lebanon, OH 45345). Art by Dan Taylor, Jim Ryan and Tim Fuller.

FIGMENT No. 2 [25¢ and stamp from Rick Stoner, 1122 8th Street, Canton, OH 44703]. A mini; #1 still available for 60¢ and a stamp. #3 will have inks by Wally Wood, says Stoner.

THE NOTORIOUS HATTE BROTHERS GANG [50¢ and stamp from #8-121 Tyndal, Winnipeg, Manitoba, CANADA R2X 0Z3]. A mini with art by Basil Hatte.

PANELULAR MODULATIONALISM No. 2 [50¢ and stamp from Electric Pete, P. O. Box 962, Newark, NJ 07101]. A mini by Pete Silvia, publisher of ELECTRIC PETE COMIX (3 issues to date).

PLAYORGAN [50¢ and stamp from COMIX WORLD, Box 7081, Berkeley, CA 94707]. David Miller's hilarious mini-parody of PLAYBOY.



POLAR FUNNIES [50¢ and stamp from Jack D. Zastre, P. O. Box 2306, Winnepeg, Manitoba, CANADA R3C 4A6. 7 x 8 mini eight pager with art by Jack.

STASHBOX [$1.00 postpaid from 1629 University Avenue, San Diego, CA 92104]. A mini by Cabby.

TALES FROM... No. 1 [50¢ and stamp from Marc Myers, Box 116, Fullerton, NE 68638]. A mini by Marc Myers.

THE THING'S IN TOWN [$1.00, $1.00 postpaid, RD 2, Box 66, Blairsville, PA 15717]. Alex Tamsula mini. A nice sixteen-pager.

TIMES R TUFF [$1.50, 315 Nebraska Avenue, Lorain, OH 44052]. Bob Vojtko and others; 5 1/2 x 8 1/2". 16 pages, including work by Gary Whitney, Tim Fuller, Valentina and Brad Foster.

TWO-CYSTED TALES [50¢ and stamp from Comix World]. Par Holman's funny zit comic; mini.

USELESS [50¢ and stamp from Comix World]. Story mini by Jim Siergey.

WEIRD RIP-OFFS No. 2 [25¢ and stamp from Comix World]. A four-page mini by Brad Foster.

WEIRD THERAPY [50¢ and stamp from Comix World]. Story mini which satirized therapies. Concepts by Clay Geerdes and Garry Hardman.

Those who want more complete coverage of underground and newave comix should subscribe to COMIX WORLD. The newsletter is $10.00 for 48 issues. A sample newsletter, comic, and list of mini-comix is $1.00. A catalog showing 28 mini-covers is 50¢ and a stamp from Comix World, Box 7081, Berkeley, CA 94707. Have nice holidays. ©1980 Clay Geerdes.

Licensing

By Ron Massengill

Christmas gifts this time. All items I list here are on the shelves now. We'll start with toys for the newborns and proceed upward in age.

Danara Inc. has a line of soft-squeeze and bath toys featuring the Disney characters. Hot Items Inc. has just the item for bath time -- the Hulk Super Soaper. This is a soft sponge with reservoir for bubble bath to make it soap up.

For you music lovers, F.J. Strauss has put out a Spider-Man and Hulk Kazoo. Also they have a Hulk Sliding Flute.

Carlin Playthings Inc. is responsible for the Spider-Man and Hulk TV chairs for youngsters 2 through 6.

The people at Colorforms have an item called Plasticine Modeling Set, which consists of seven ounces of colored Plasticine, a stand-up armature, modeling guide and tool. There are three sets: Superman, Spider-Man and Hulk.

Avalon has produced the Spider-Man and Hulk TV Showtime. This is a color/recolor item -- you color it, wipe it off, and color it again. Showtime contains two preprinted six foot rolls of an original Spider-Man and Hulk adventure, a six foot unprinted roll, eight colors, and a wipe off cloth. There is a Playdoh Spider-Man-Hulk playset.

Willow Works makes a Cork Bulletin Board that you paint, each of which comes with its own paint and brush. The boards are about two feet square and there are four different boards: Spider-Man, Spider-Woman, Captain America and the Hulk.

Speaking of painting, Fun Dimensions is producing the paint-by-number sets for THE EMPIRE STRIKES BACK. There is the usual acrylic paint set plus a "glow in the dark" set. Also there are three 5 1/2 figurines to paint: Luke, Leia and Yoda.

The Super-heroes Shaker Maker from Ideal comes with paints and instructions on how to mold and finish your super-hero -- either Superman, Batman or Wonder Woman.

Remco has five new energized large Super-hero dolls. They are: The Climbing Spider-Man, The Climbing Batman, The Speeding Superman, The Log-Throwing Hulk, and Captain America and his Power Shield. The Marvel heroes have an iron-on patch included in the box. The DC ones have a stick-on label included.

For people who like to make their own candy or might like to try, Wilton has a kit with instructions and transparent candy molds featuring Superman and Batman. The molds are washable and reusable.

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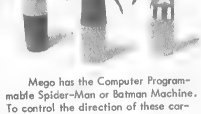
AHI has something for all of you who are afraid of the dark. They are the Hulk and Spider-Man Lanterns. There is also a Batman one, though there is no Superman. For every fan who gets hot under the collar, I suggest a Super-Hero Super Cooler Fan. It is hand-held, battery-operated and comes in three designs: Spider-Man, Hulk, or Captain America.



Mego has the Computer Programmable Spider-Man or Batman Machine. To control the direction of these car-like machines, you merely push one of the six program keys at the rear of the machine.

Now for some small items for stuffing those Christmas Stockings. Do you need a key chain? Gordy

Int. has just the thing -- three key rings featuring Spider-Man, Hulk or Captain America. Super-Hero Puffi Stickers come from Our Way Studios. Each package has about nine stickers and there are six packages for a whole set. DC and Marvel heroes and villains are featured. From the Donruss Co. comes the Marvel Comics Super-Heroes Rub-A-Tattoo. It comes packaged like bubble gum cards, one stick of gum and a card with three tattoos.

From Western Publishing Co. Inc. come Super-Hero Dominoes, comprising a set of twenty eight pieces featuring DC heroes.

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For the young fan who wants to dress in winter style, ROC has mittens and gloves featuring Super-Heroes. From Kid Power there are Spider-Man and Hulk gym shoes for indoor or boots for outdoor wear.

The next item is more than a toy, it's a craft, and not for people under twelve. America Toy and Furniture presents two wood-burning sets featuring Spider-Man and Hulk in one and Superman and Batman in the other. Each set has an electric pen, two extra points, eye shield, sixteen plaques, two cork coasters, paints, sandpaper and instructions.

For the older people or any Disney collector, there is a tin can-sized five-inch diameter, three-inch high container featuring the Disney characters on the outside and hard candy inside. Each piece is wrapped in cellophane with pictures of Mickey, Minnie, Donald, Daisy, Goofy and Pluto. On the bottom it says "Made in England exclusively for American Candy Manufacturing Co. Collector's Edition Volume I."

Sun Products has something for you to keep your play toys in -- the Hulk Toy Chest.

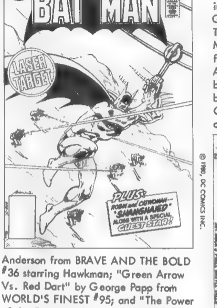
I am looking for Christmas tree ornaments featuring super-heroes. I found five last year but have not seen or heard of any this year. If you see any please drop me a line with their description and cost and I will write you immediately. Thank you.

Ron Massengill
1637 W. Gregory
Chicago, IL 60640

DC Coming Attractions

BATMAN No. 333, March. "The China Syndrome" is by Marv Wolfman, Irv Novick and Frank McLaughlin. Batman and Talia head for snow country. Also, Robin and Catwoman star in "Shanghaied" by Wolfman, Don Newton and Dan Adkins. Jim Aparo did the cover. [12/9]

THE BEST OF DC No. 10, March-April. The theme of this issue is Secret Origins of Super-Villains, and features "The Origin of The Penguin," a new story by Michael Fleisher, Romeo Tanghal and Tex Blaisdell. The reprints include "Aquaman, Coward of the Seas" by Bob Haney and Nick Cardy from AQUAMAN #29; "Here Comes Captain Boomerang" by John Broome, Carmine Infantino and Murphy Anderson from FLASH #117; "The Shark That Hunted Human Prey" by Broome, Gil Kane and Joe Giella from GREEN LANTERN #24; "The Shadow-Thief of Midway City" by Gardner Fox and



Anderson from BRAVE AND THE BOLD #36 starring Hawkman; "Green Arrow Vs. Red Dart" by George Papp from WORLD'S FINEST #95; and "The Power of the Parasite" by Al Plastino from ACTION #361, starring Superman. Ross Andru and Dick Giordano did the cover. [12/23]

DC COMICS PRESENTS No. 31, March. "The Deadliest Show On Earth" is by Gerry Conway, Jose Luis Garcia Lopez and Dick Giordano. Superman and

The MAN OF STEEL and the TEEN WONDER return in The DEADLIEST SHOW ON EARTH!
DC COMICS PRESENTS
SUPERMAN AND ROBIN
THE TEEN WONDER
SUPER-HERO UPDATE! WHAT'S HAPPENED TO THE SUPER-HEROES?
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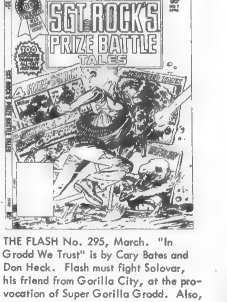
Robin investigate evil doings at a circus. And, "Whatever Happened To Robotman?" by Bob Rozakis, Alex Saviuk and Vince Colletta, tracks down Paul Dennis, the original Robotman. Ross Andru and Giordano did the cover. [12/9]

DC SPECIAL BLUE-RIBBON DIGEST No. 7, March-April. Sgt. Rock's Prize Battle Tales is the theme of the issue, and reprints include: "4 Faces of Sgt. Rock" by Robert Kanigher and Joe Kubert from OUR ARMY AT WAR #127; "A Sense of Obligation" starring the Unknown Soldier by David Michelinie and Gerry Talaoc from STAR SPANGLED WAR STORIES #184; a War That Time Forgot story, "Big House Of Monsters" by Kanigher and Russ Heath from SSWS #132; "The Bull," an Enemy Ace adventure by Kanigher and Joe Kubert from SSWS #141; and "Burma Sky" by Archie Goodwin and Alex Toth from OUR FIGHTING FORCES #146. The cover is by Joe Kubert. [12/9]



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THE FLASH No. 295, March. "In Grodd We Trust" is by Cary Bates and Don Heck. Flash must fight Solovar, his friend from Gorilla City, at the provocation of Super Gorilla Grodd. Also,

Firestorm begins a three-parter with "Rain, Rain, Go Away..." by Gerry Conway, Jim Starlin and Bob Wiacek. The Nuclear Man heads for the South Pacific. Heck's last issue, making way for Carmine Infantino's return next issue. Heck and Dick Giordano did the cover. [12/9]

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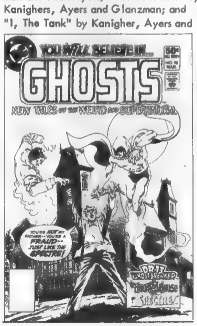
GHOSTS No. 98, March. The non-series stories are "The Death Of A Ghost" by Carl Wessler, Dick Ayers and Frank McLaughlin; "The Asylum of Specters" by Wessler and Frank Redondo; and "Spirit, Don't Save Me" by George Kashdan and Tom Mandrake. Then, Doctor Thirteen and The Spectre continue their battle in "The Haunted House And The Spectre" by Paul Kupperberg, Mike Adams and Tex Blaisdell. Jim Aparo did the cover. [12/9]

G.I. COMBAT No. 227, March. The Haunted Tank tales are "The Bleeding Target" by Robert Kanigher, Sam Glanzman and Dick Ayers; "The 13th Kill" by Kanighers, Ayers and Glanzman; and "I, The Tank" by Kanigher, Ayers and



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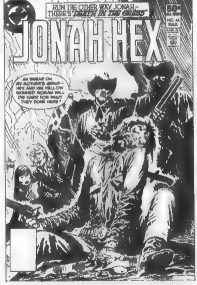
Glanzman. The O.S.S. story is "The Spy Who Died Twice" by Kanigher and Jerry Grandenetti, and the remaining tales are "Signal From A Dead Soldier" by George Kashdan and Borillo; and "Helping Hand" by David Allikas and Rodriguez; the cover is by Joe Kubert. [12/9]

JONAH HEX No. 46, March. "Death In The Grass" is by Michael Fleisher, Dick Ayers and Tony DeZuniga. Jonah is injured in a wagon accident, but still picks up four hitchhikers, who naturally want to kill him. Plus, Scalphunter appears in "The Torture, The Truth" by Gerry Conway, Dick Ayers and Romeo Tanghal. Also featured is a one-pager, "Tools Of The Trade." Joe Kubert did the cover. [12/9]



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JUSTICE LEAGUE OF AMERICA No. 188, March. A rare, two-tale issue: "The Metamorph War" is by Gerry Conway, Don Heck and Frank McLaughlin, and features the JLA vs. The Creeper's old foe, Proteus. Plus, a Christmas story, "Miracle At 22,300 Miles" by Conway, Rich Buckler and McLaughlin. Ross Andru and Dick Giordano did the cover. [12/9]

THE NEW TEEN TITANS No. 5, March. "Trigan Lives" is by Marv Wolfman, Curt Swan and Romeo Tanghal. The Titans battle Goronn, and the origin of Raven is revealed. George Perez did the cover. [12/9]

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SECRETS OF HAUNTED HOUSE No. 34, March. Mister E is featured in "The Left Hand Never Knows..." by Bob Rozakis and Dan Spiegle. Non-character stories are "Double Your Pleasure" by Charlie Seeger and E.R. Cruz, and "Haunt Of Hate" by Carl Wessler and Ken Barr. Rich Buckler and Steve Mitchell did the cover. [12/9]

SECRETS OF THE LEGION OF SUPER-HEROES No. 3, March. "Revelation" is by E. Nelson Bridwell, Paul Kupperberg, Jimmy Janes and Dave Hunt. R.J. Brande reveals who among the

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DON'T MISS THIS EPIC CONCLUSION OF THE GREATEST SUPER-ADVENTURE OF ALL TIME!!
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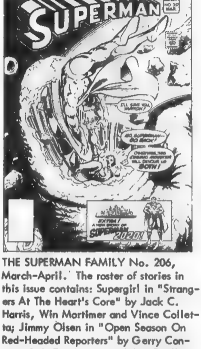
Legionnaires is his child in this, the final chapter of the series. Dick Giordano did the cover. [12/9]

SUPERMAN No. 357, March. "Food For A God" is by Cary Bates, Curt Swan and Frank Chiaramonte. Superman and Vartox get together to prevent a cosmic monster from devouring the both of them. Then, another Superman 2020 story, "Troublemaker Of New Metropolis" by Bob Rozakis, Denys Cowan and Joe Giella, is featured. Ross Andru and Dick Giordano did the cover. [12/9]


TWO POWERFUL HEROES IN A STRUGGLE AGAINST THE ANCIENT FORCES OF THE UNIVERSE!!
SUPERMAN
I'LL SAVE YOU, LOIS!
© 1980 DC COMICS INC.

THE SUPERMAN FAMILY No. 206, March-April. The roster of stories in this issue contains: Supergirl in "Strangers At The Heart's Core" by Jack C. Harris, Win Mortimer and Vince Colletta; Jimmy Olsen in "Open Season On Red-Headed Reporters" by Gerry Conway, Luis Dominguez and Joe Giella; Lois Lane in "Have You Ever Told Me The Story Of My Life" by Marv Wolfman, Bob Oksner and Colletta; Mr. & Mrs. Superman in "Hostage Of The Harlequin" by E. Nelson Bridwell, Kurt Schaffenberger and Dan Adkins; and Clark Kent in "Scoop For A Snoop" by Bob Rozakis, John Calnan and Giella. Ross Andru and Dick Giordano did the cover. [12/9]

WEIRD WAR TALES No. 97, March. "The Faceless Enemy" is by J. Marc DeMatteis and Fred Carrillo and features the second appearance of The Creature Commandos. Plus, "The Master Infiltrator" by Bob Rozakis and Don Spiegle. Ross Andru and Romeo Tanghal did the cover. [12/9]

WONDER WOMAN No. 277, March. "The Kobra Ultimatum" is by Gerry Conway, Jose Delbo and Dave Hunt. The battle with Kobra continues. Then, The Huntress appears in "Secrets, Secrets Everywhere" by Paul Levitz, Joe Staton and Steve Mitchell. Ross Andru and Dick Giordano did the cover. [12/9]

ACTION COMICS No. 517, March. "The War For Peace" is by Gerry Conway, Curt Swan and Frank Chiaramonte.

A Christmas story, as two warring alien races fight Superman over a weapon he holds. Then, Aquaman begins his new run in ACTION with "Brother Rat" by J. Marc DeMatteis and Don Heck, as Aquaman fights his brother, Ocean Master. Ross Andru and Dick Giordano did the cover. [12/23]

ADVENTURE COMICS PRESENTS DIAL 'H' FOR HERO No. 479, March. The old Dial 'H' For Hero concept is revived with two new dial holders: Vicki Grant and Christopher King, who star in three stories per issue. This issue begins with

"To Save A World" by Marv Wolfman, Carmine Infantino and Larry Mahlstedt, "The Red Death" by Wolfman, Infantino and Dennis Jensen, and "The Silver Fog Rolls In" by Wolfman, Infantino and Jensen. (The Silver Fog was submitted by Harlan Ellison.) Infantino and Bob Smith did the cover. [12/23]

THE BRAVE AND THE BOLD No. 172, March. "Darkness And Dark Fire" is by Gerry Conway, Carmine Infantino and Steve Mitchell. Batman teams up with

Russ Cochran's EC Library presents
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Russ Cochran's EC Library has won unsurpassed acclaim from collectors everywhere! This is the fourth volume in the series, and maintains the same unstinting production values as its predecessors. *The Complete Weird Fantasy* contains four hardcover volumes, packaged in a handsome handcrafted slipcase. It will be available the first week of November.

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This is the first set in the EC Library. It sold out quickly after publication. Unceasing demand has prompted Russ Cochran to reprint this four-volume set, shipping same time as *Weird Fantasy*. There will be revised annotations and commentary in this new edition. Four hardcover volumes, packaged in a handsome slipcase.

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Coming in January—The Complete *Shock Suspense Stories*. Three volumes, no price yet. We will have this edition immediately upon publication.

COMICS OF THE 1950's

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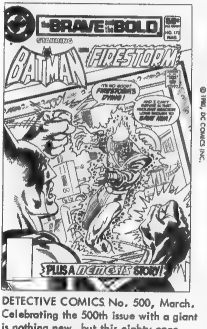
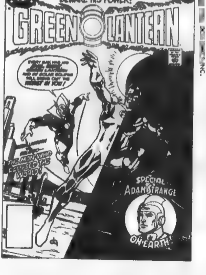
Firestorm, the Nuclear Man, and they investigate trouble with a nuclear reactor. The Nemesis story is "Pirate's Peril" by Cary Burkett and Dan Spiegle. Jim Aparo did the cover. [12/23]



DETECTIVE COMICS No. 500, March. Celebrating the 500th issue with a giant is nothing new, but this eighty page issue will be the first $1.50 80 pager in comics history. The special features include: "To Kill A Legend" by Alan Brennert and Dick Giordano, in which The Phantom Stranger tries to help Batman change his past; "Once Upon A Time," a two-page Batman story by Len Wein and Walt Simonson; "The Too Many Crooks Caper" by Wein and Jim Aparo, which features Jason Bard, Pow Wow Smith, Roy Raymond, Slam Bradley, Mysto, Human Target and Captain Compass; "The Strange Death Of Dr. Erdel" starring Hawkman and Hawkgirl by Paul Levitz and Joe Kubert; "What Happens When A Batman Dies?" by Cary Bates, Carmine Infantino and Bob Smith, starring Batman, Robin and Deadman; "The Final Mystery of Edgar Allan Poe" by Mike W. Barr and Jose Garcia Lopez; and a text story, featuring a character called Gray Face, written by the Shadow creator, Walter Gibson, and illustrated by Tom Yeates. All the above mentioned artists collaborated on the cover, each doing the character he did inside. [12/23]

GREEN LANTERN No. 138, March. "Total Eclipso" is by Marv Wolfman and Joe Staton. GL comes back to the present to face Eclipso. Also, Adam Strange stars in "Slay On, Silvery Moon" by Laurie Sutton, Rodin Rodriguez and Vince Colletta. Dick Giordano did the cover. [12/23]

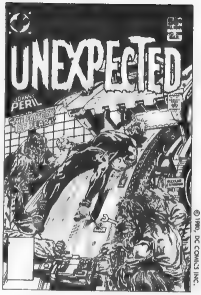


HOUSE OF MYSTERY No. 290, March. This issue begins with the debut of a new series, "I, Vampire" by J. Marc DeMatteis and Tom Sutton. The non-series stories are "A Cardboard Hero" by Joe Orlando and Rudy Zamora; "Cain In The House Of Mystery..." by Mike W. Barr, Romeo Tanghal and Kim DeMulder; and "The Seas Run Red" by DeMatteis, Dick Ayers and John Celardo; Joe Kubert did the cover. [12/23]

LEGION OF SUPER-HEROES
A CRIME AS EPIC!
AND THE CAMERA NEVER LIES! THAT'S WHY I'M UNCOMFORTABLE! THE FILM WAS WILDLY FRAMED! IMPOSSIBLE!

THE LEGION OF SUPER-HEROES No. 273, March. "A Murderer -- Among Us?" is by Gerry Conway, Jim Janes and Frank Chiaramonte. Brainiac 5's apparent commission of a murder finally gets him in hot water, and the Legion has to track down whoever framed him. Rich Buckler and Steve Mitchell did the cover. [12/23]

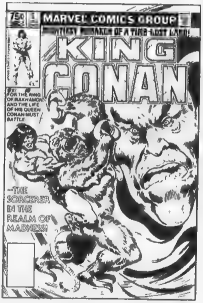
MYSTERY IN SPACE No. 117, March. This issue includes "Lazarus Fire" by J. Marc DeMatteis, Carmine Infantino and Jerry Ordway; "D-Day For Earth" by Steve Ringgenberg, Curt Swan and Murphy Anderson; "Cyborg" by Mike W. Barr, George Tuska and Dennis Jensen; "A Little Knowledge" by Bruce Jones and Tom Sutton; and "This Program Has Been Prerecorded" by B.S. Watson and Steve Biasi. Dave Cockrum and Dick Giordano did the cover. [12/23]



THE NEW ADVENTURES OF SUPERBOY No. 15, March. "A New Life For The Orphan From Krypton" is by Cary Bates, Kurt Schaffenberger and Dave Hunt. Superboy gets new parents. Then, a new series begins, Strange Encounters of the First Time, featuring Superboy's first encounter with various people and things in his life. The first one is "Superboy Meets Clark Kent" by Bob Rozakis, John Calnan and Tex Blaisdell. Schaffenberger and Hunt did the cover. [12/23]

SGT. ROCK No. 350, March. "Home For Christmas" is by Robert Kanigher and Frank Redondo, a seasonal story. Other stories include "Right Arm" by the Kubert school; "Roman Nose" by Duursema; and "The Last Knight" by Kanigher and Kim DeMulder. Joe Kubert did the cover. [12/23]

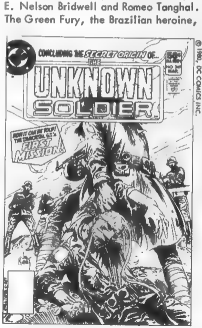
SUPER FRIENDS No. 42, March. "How Green Was My Gotham?" is by E. Nelson Bridwell and Romeo Tanghal. The Green Fury, the Brazilian heroine, joins the Super Friends to battle The Green Thumb and his plant army. The backup stars the Wonder Twins in "A Christmas With Everything" by Bridwell and Tanghal. Kurt Schaffenberger and Bob Smith did the cover. [12/23]



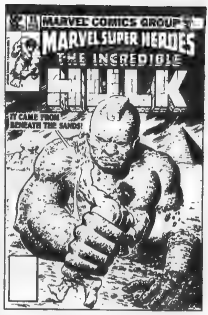
THE UNEXPECTED No. 208, March. Johnny Peril seeks The Seven Stars in "Factory of Fear" by Mike W. Barr, Jack Sparling and Bruce Patterson. Also: "The Night Of The Devil-Bugs" by Carl Wessler and Sesarego; and "Where Have You Gone, Solid Citizen?" by Elliot Maggin and Murphy Anderson. Rich Buckler and Dick Giordano did the cover. [12/23]

UNKNOWN SOLDIER No. 249, March. "Doorway To Destiny" is by Bob Haney, Dick Ayers and Gerry Talaoc. The third and concluding chapter of the origin of the Unknown Soldier. Plus, Mlle. Marie stars in "Mask of a Maqui" by Robert Kanigher, Dick Ayers and Romeo Tanghal. Joe Kubert did the cover. [12/23]

WARLORD No. 43, March. "Berserk" is by Mike Grell and Bob Smith. Travis goes bananas when he finds out Tara has been taken prisoner. Plus Omac appears in "Vanquisher, The Movie" by Dan Mishkin, Gary Cohn and Greg LaRocque. Grell did the cover. [12/23]



CRAZY No. 71, March. This issue contains: "Marvel Heroes That Didn't Make It" by Paul Kirchner; "How To Shape Up Your Flab" by Howard Cruse; "Custom Toasters" by Frank Springer; a WKRP IN CINCINNATI parody; plus



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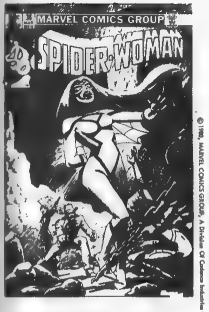
regular features Howard The Duck, Teen Hulk and Behemoth Jack. Bob Larkin did the cover. [12/2]

DAREDEVIL No. 169, March. "The Kingpin Must Die" is by Frank Miller and Klaus Janson. The Kingpin teams up with Bullseye to gain control of New York's mob scene. Miller and Janson did the cover. [12/2]

THE DAZZLER No. 1, March. This issue is by Tom DeFalco and John Romita Jr. Dazzler debuts in her own oft-delayed, comic shop-only title, as she teams up with various Marvel heroes and takes on the Enchantress. Bob Larkin did the cover. [12/2]

KING CONAN No. 5, March. "Conan The Avenger" is by Roy Thomas, John Buscema and Danny Bulanadi. This issue begins the adaptation of L. Sprague deCamp's novel of the same name. Buscema and Ernie Chan did the cover. [12/2]

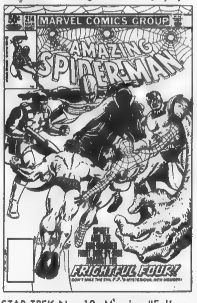


MARVEL SUPER-HEROES No. 95, March. "And The Measure Of A Man Is... Death" is by Gerry Conway, Herb Trimpe and John Severin, and is reprinted from INCREDIBLE HULK #146. The backup is anyone's guess. Jack Abel and Al Milgrom did the cover.[12/2]

MARVEL TWO-IN-ONE No. 73, March. "Pipeline Through Infinity" is by Ralph Macchio, Ron Wilson and Chic Stone. The Thing and Quasar are transported to the "dawn of time" by the Nth Projector, and meet Devil Dinosaur and Moon Boy. Wilson and Joe Sinnott did the cover. [12/2]

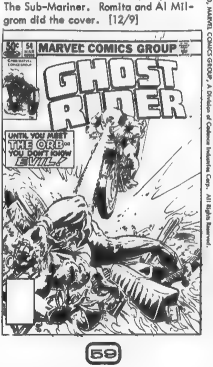
"The Wanderer" is by Chris Claremont, Steve Leialoha and Bruce Patterson. En route to San Francisco, Jessica is attacked by the new female Banshee. Guest-stars are Nick Fury plus various X-people. Leialoha did the cover. [12/2]

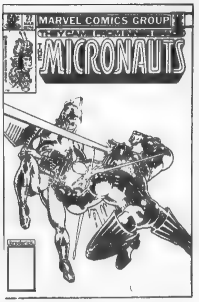
SPIDEY SUPER STORIES No. 51, March. Captain America guest stars. [12/2]



STAR TREK No. 12, March. "Eclipse Of Reason" is by Martin Pasko, Luke McDonnell and Tom Palmer. The crew is taken aback when they run into a duplicate Enterprise. McDonnell and Palmer did the cover. [12/2]

THE AMAZING SPIDER-MAN No. 214, March. "Then Shall We Both Be Betrayed" is by Denny O'Neil, John Romita, Jr. and Jim Mooney. The Frightful Four -- with a new fourth -- face Spidey and The Sub-Mariner. Romita and Al Milgrom did the cover. [12/9]

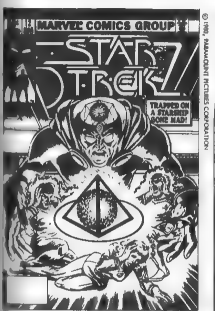




CAPTAIN AMERICA No. 255, March. "The Living Legend" is by Roger Stern and John Byrne (shot from the pencils). The 40th anniversary issue of CAPTAIN AMERICA tells the first case undertaken by Cap after he received his powers. This is the last Stern/Byrne issue. Frank Miller and John Romita Jr. did the cover. [12/9]

GHOST RIDER No. 54, March. "Return Of The Orb" is by Michael Fleisher and Don Perlin. In Las Vegas, Ghost Rider's old adversary The Orb returns to get back his title. Bob Budiansky and Joe Rubinstein did the cover. [12/9]

THE HULK! No. 25, February. "Dreams Of Iron, Dreams Of Steel" is by Bill Flanagan, Gene Colan and Alfredo Alcala. In a home for retarded children, Hulk finds spies. A second Hulk story by Lora Byrne and Gene Colan, "Carnival of Fools" is also included. A Christmas Dominic Fortune adventure by Denny O'Neil and Howard Chaykin round out the issue. Joe Jusko did the cover. [12/9]



THE SAVAGE SWORD OF CONAN No. [illegible], February. "The Wizard Fiend Of Ringera" is by Michael Fleisher and John Buscema. Conan is sent to pilfer a secretive wizard's secrets and discovers his employers have set him up. Joe Chiodo did the cover. [12/2]

SPIDER-WOMAN No. 36, March.

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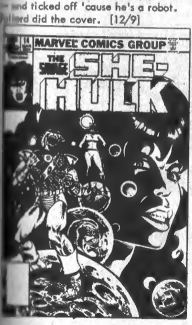
Foreign prices are higher due to much higher postage charges.

THE MICRONAUTS No. 27, March. "To Snare Men's Souls" is by Bill Mantlo, Pat Broderick and Armando Gil. With a battle royal between SHIELD and Hydra going on , Baron Karza manages to make inroads in his invasion of Earth by coming in through an amusement park. Broderick did the cover. [12/9]

MOON KNIGHT No. 5, March. "Ghost Story" is by Doug Moench, Bill Sienkiewicz and Klaus Janson. A past occurance portends hazard for Moon Knight and Marlene. Sienkiewicz did the cover. [12/9]

THE SAVAGE SHE-HULK No. 14, March. "Life In The Blood Stream" is by David Kraft, Mike Vosburg and Frank Springer. The Man-Wolf/Hellcat/She-Hulk encounted is resolved. Vosburg and Al Milgrom did the cover. [12/9]

THOR No. 305, March. "Hark, The Herald Angel Lives" is by Mark Gruenwald, Ralph Macchio, Keith Pollard and Chic Stone. Gabriel The Air Walker, former herald of Galactus, is back and ticked off 'cause he's a robot. Pollard did the cover. [12/9]



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THE AVENGERS No. 205, March. "Shadow Of The Claw" is by Bob Budiansky, David Michelinie, Alan Kupperberg and Dan Green. The Avengers must prevent The Yellow Claw from enslaving and creating a new master race. Kupperberg and Green did the cover. [12/16]

CONAN THE BARBARIAN No. 120, March. This issue's story is by J. Marc DeMatteis, John Buscema and Bob McLeod. Conan battles Erlik, the God of Death. Buscema did the cover. [12/16]

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THE INCREDIBLE HULK No. 257, March. "Crypt Of Chaos" is by Bill Mantlo and Sal Buscema. Now in Egypt, Hulk encounters Gog and Magog and aids The Arabian Knight in fighting them. Al Milgrom did the cover. [12/16]

MAN-THING No. 9, March. "Echo Of Pain" is by Roberta McKenzie, Larry Hama and Danny Bulanadi. A tragic family feud is the epicenter of this issue. Bob Wiacek did the cover. [12/16]

MARVEL TALES No. 125, March. "Jackal, Jackal... Who's Got The Jackal?" is by Gerry Conway, Ross Andru and Mike Esposito is reprinted from AMAZING SPIDER-MAN #148. Also, The Inhumans in "Silence or Death" from THOR #149 by Stan Lee, Jack Kirby and Joe Sinnott. Gil Kane and John Romita did the cover. [12/16]

ROM No. 16, March. "All In The Family" is by Bill Mantlo and Sal Buscema. Having acquired some support among the human race, Rom finds himself trying to save them from an ancient menace. Also, a back-up story by the same team introduces two new Spaceknights. Ed Hannigan and Al Milgrom did the cover. [12/16]

X-MEN No. 143, March. "Demon" is by Chris Claremont, John Byrne and Terry Austin. While the others are on leave, Ariel must fight a demon invader

of X-Men headquarters by herself. Byrne's last issue. Terry Austin did the cover. [12/16]

THE DEFENDERS No. 93, March. "The Woman Behind The Man" is by J. Marc DeMatteis, Don Perlin and Pablo Marcos. A maddening presence appears to cause The Defenders grief. Ron Wilson and Al Milgrom did the cover. [12/23]

FANTASTIC FOUR No. 228, March. "Ego Spawn" is by Doug Moench, Bill Sienkiewicz and Joe Sinnott. After all these years, Reed and Sue try to determine exactly what powers Franklin has. Sienkiewicz and Sinnott did the cover. [12/23]

IRON MAN No. 144, March. "Sunfall" is by David Michelinie, John Romita Jr. and Bob Layton. Iron Man fights Sunturion, the micro-wave powered employee of Roxxon. Also: "Apocolypse Then" is by David Michelinie, Joe Brozowski and Bob Layton. The never-before-revealed story of Iron Man's

first adventure after his origin. Layton did the cover. [12/23]

MARVEL SPOTLIGHT No. 11, March. "Claws Of The Cat" is by Bill Mantlo and Steve Ditko. No, this isn't the return of Greer Nelson (or even Patsy Walker), it's the third episode of the CAPTAIN UNIVERSE try-out. This time, the universal powers are received by a crook, who naturally uses them for his own (huge) profit. Ditko did the cover. [12/23]

MARVEL SUPER ACTION No. 29, March. From AVENGERS #68 comes "And We Battle For The Earth" by Roy Thomas, Sal Buscema and Sam Grainger. Also, another U.K. HULK story, involving kidnappers on a cruise ship by Gosnell, Paul Neary and John Adkins Richardson. Buscema and Grainger did the cover. [12/23]

MARVEL TEAM-UP No. 103, March. "The Assassin Academy" is by David Michelinié, Jerry Bingham and Mike Esposito. Spider-Man teams up with Ant-Man to battle The Taskmaster. Frank Miller and Joe Rubinstein did the cover. [12/23]

MASTER OF KUNG FU No. 98, March. "The Journey As Goal" is by Doug Moench, Mike Zeck and Gene Day. A pretender to the title of Master of Kung Fu battles Shang-Chi. Zeck and Day did the cover. [12/23]

THE SPECTACULAR SPIDER-MAN No. 52, March. "The End Of A Hero" is by Roger Stern, Marie Severin and an inker. Mother of mercy! Is this the end of the White Tiger? Frank Miller and Bob Wiacek did the cover. [12/23]

STAR WARS No. 45, March. "Death Probe" is by Archie Goodwin, Carmine Infantino and inkers Gene Day and Chic Stone. Luke's ship is taken over by a probe-droid from the Empire in the hope of infiltrating and destroying the allied fleet. Larry Hama and Al Milgrom did the cover. [12/23]

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TCR Top 100 Comic Books

This mo.	Last mo.	Title, number Publisher, format, special features, price if not 50¢	No. sold
1	--	MOON KNIGHT No. 1 Marvel	15739
2	1	X-MEN No. 129 Marvel	9766
3	3*	X-MEN ANNUAL No. 4 Marvel; 48 pages; 75¢	8570
4	--	THE NEW TEEN TITANS No. 1 DC	7313
5	4	STAR WARS No. 41 Marvel-Lucasfilms	5174
6	2	THE AVENGERS No. 201 Marvel	5063
7	7	THE AMAZING SPIDER-MAN No. 210 Marvel	4404
8	6	THE FANTASTIC FOUR No. 224 Marvel	4404
9	11	THE MICRONAUTS No. 23 Marvel-Mego	4266
10	5*	EPIC ILLUSTRATED No. 3 Marvel; color magazine; $2.00	4065
11	15*	MARVEL TEAM-UP ANNUAL No. 3 Marvel; 48 pages; 75¢; Hulk, Power Man and Iron Fist	3806
12	5	CONAN THE BARBARIAN No. 116 Marvel-Robert E. Howard; reprint of record comic	3803
13	12	IRON MAN No. 140 Marvel	3657
14	10	CAPTAIN AMERICA No. 251 Marvel	3641
15	3	THOR No. 301 Marvel	3592
16	16	THE SPECTACULAR SPIDER-MAN No. 48 Marvel	3487
17	13	MARVEL TEAM-UP No. 99 Marvel; Spider-Man and Machine Man	3422
18	17	MARVEL TWO-IN-ONE No. 69 Marvel; Thing and The Guardians of the Galaxy	3264
19	15	STAR TREK No. 8 Marvel-Paramount	3214
20	20	KISS No. 12 Marvel-Perker Bros.	3183
21	22*	DAREDEVIL No. 167 Marvel	3083
22	19	THE SAVAGE SHE HULK No. 10 Marvel	2929
23	21	THE INCREDIBLE HULK No. 253 Marvel	2873
24	19*	MARVEL SPOTLIGHT No. 9 Marvel; Captain Universe	2781
25	23	THE DEFENDERS No. 89 Marvel	2740
26	27	GHOST RIDER No. 50 Marvel; 48 pages; 75¢	2686
27	33	BATTLESTAR GALACTICA No. 21 Marvel-Universal	2583
28	29	MASTER OF KUNG FU No. 94 Marvel	2567
29	25	SPIDER-WOMAN No. 32 Marvel	2510
30	24	THE SAVAGE SWORD OF CONAN No. 57 Marvel-Robert E. Howard; b&w magazine; $1.25	2494
31	26	WARLORD No. 39 DC	2376
32	27	DC COMICS PRESENTS No. 27 DC; Superman and Joann J'onzz, The Martian Manhunter	2336
33	26*	MAN-THING No. 7 Marvel	2285
34	35	THE JUSTICE LEAGUE OF AMERICA No. 184 DC	2231
35	34	THE LEGION OF SUPER-HEROES No. 269 DC	2208
36	31	FANTASY MASTERPIECES No. 12 Marvel; 48 pages; 75¢; Silver Surfer reprints	2089
37	38	GREEN LANTERN No. 134 DC	1784
38	39	THE NEW ADVENTURES OF SUPERBOY No. 11 DC	1593
39	45	DETECTIVE COMICS No. 496 DC; return to 32 page size	1531
40	40	BATMAN No. 329 DC	1523
41	41	SUPERMAN No. 353 DC	1518
42	44	THE FLASH No. 291 DC	1453
43	42	ACTION COMICS No. 513 DC	1427
44	36	MYSTERY IN SPACE No. 113 DC	1427
45	43	THE BRAVE AND THE BOLD No. 168 DC; Batman and Green Arrow	1347
46	44*	THE HULK! No. 23 Marvel; color magazine; $1.50	1325
47	47	AMAZING ADVENTURERS No. 12 Marvel; X-Men reprints	1291
48	46	ADVENTURE COMICS No. 477 DC	1231
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WHAT IF
BLACK LIGHTNING
WAS WHITE??
I'M GLAD I'M NOT WHITE!
ME TOO!
THEN I'D BE WHITE LIGHTNING, I GUESS...
FRED HEMBECK